VOGUE

DECEMBER 15

PRICE 25 CTS.

Locomobile



THE "30" LIMOUSINE $4600

High Tension Ignition on all 1911 Models

Also Four Door Bodies and Demount~
able Rims ~ Shaft Drive, Four Speeds
The "30" Four Cylinders $3500 - The "48" Six Cylinders $4800

Prices include Tops and Demountable Rims
Complete Information on Request

The Locomobile Co. of America

New York
Philadelphia
Bridgeport, Conn.
San Francisco
Boston
Chicago

THE BEST BUILT CAR Locomobile IN AMERICA

THE BEST BUILT CAR Locomobile IN AMERICA

LICENSED UNDER THE SELDEN PATENT

WOMEN'S OUTER APPAREL

Tailored Garments—Gowns
Furs — Millinery

Close to the most exclusive residential district—

Within easy reach of the leading hotels and theatres—

In the center of the most exclusive shopping district—

This establishment is unequalled for accessibility.

You are as welcome here when "shopping—to—see" as when "shopping—to—buy."

J. M. Gidding & Co.

564-66-68 Fifth Avenue
Forty Sixth and Forty Seventh Streets
New York

Let Vogue do your Christmas shopping. See page Sixteen.



BURGESSER TAILORED HATS

Suitable for Palm Beach and Southern Tourists' wear

are now ready

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK TRADE MARK

A. D. BURGESSER & CO

172 FIFTH AVENUE

NEW YORK

(AFTER JAN. 1ST AT 149–151 FIFTH AVE.)



Let Vogue do your Christmas shopping. See page Sixteen.

USEFUL HOLIDAY GIFTS AT SPECIAL PRICES



68

70

72

Women's Sizes, 32 to 46 Bust. Misses' Sizes, 14 to 20 years.

68. Moire Pony Skin Fur Coats, full length model, brocaded silk lined.....Value $69.50 **49.50**

70. French Seal Coat, full length model, long roll shawl collar, brocaded silk lined, crochet or fur buttons... Value $89.50 **69.50**

72. Stylish coat of selected black moire pony skins, full length, semi-fitted model, long shawl collar of silver gray Fox, lined with handsome brocaded silk, fancy buttons .....Value $89.50 **69.50**

72a. Large pillow muff of silver gray fox to match..... Value $27.50 **19.75**

Franklin Simon & Co.

FIFTH AVENUE 37th and 38th Streets, NEW YORK

Let Vogue do your Christmas shopping. See page Sixteen.



1901 1902 1903 1904 1905

Everything in Children's Appareling

The Authoritative Store in Everything that Pertains to Junior Wear

1901 —Boys' Gray Mixed Reefer; made in serviceable all wool cassimere; black velvet collar, and well lined; 3 to 12 yrs. **$9.00**

1902 —Velveteen Coat; fine quality; skirt prettily plaited, small collar of hand-made Irish lace, lined with sateen and interlined. Colors, navy, brown and black. Sizes 2 and 3 yrs. **$14.75**

1903 —Girl's Box Coat of Brown Kersey; cuffs, collar and lining of dyed mink; high neck. Sizes 8 to 17 **$45.00**

1904 —Girls' Box Coat of Cheviot; flannel lined; velvet collar; double breasted. Colors, navy, brown, red, green. Ages 4 to 17 **$10.50**

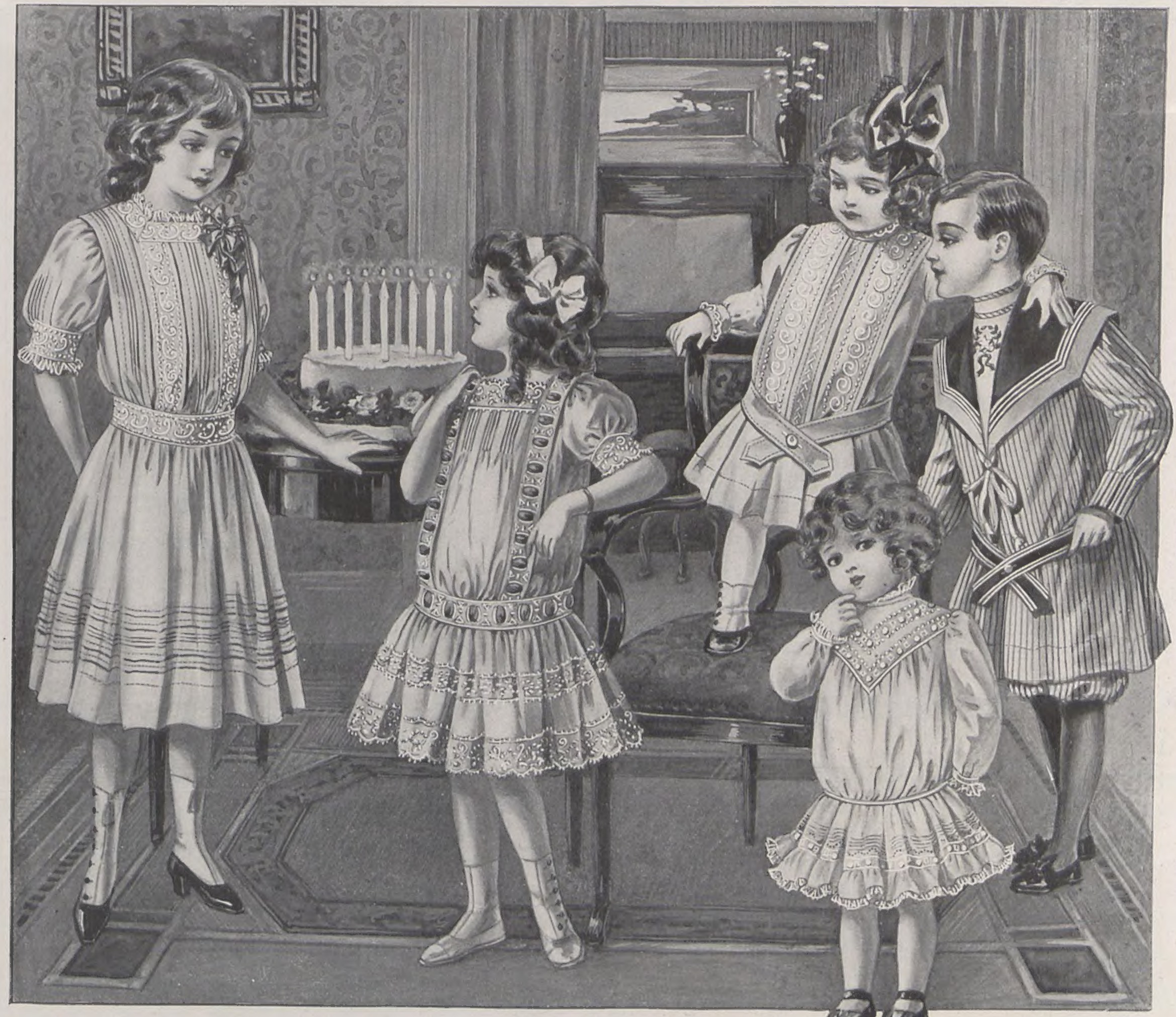
1905 —White Cashmere Coat; cape hand-embroidered; finished with embroidered dots and scalloping; lined with China silk, interlined with wadding. Sizes 6 mos. to 2 yrs. **$10.75**

Party Wraps and Costumes, French Millinery, Fur Garments, Hand-made Lingerie and Shirt Waists, Hosiery, Stocks, Dress Shoes, Dancing Pumps, Street Shoes, Coat Sweaters, Golf Coats, Automobile Wear, Knit Underwear, Union Suits, Swiss Underwear, Gloves, Rainy Day Attire, Belts.

In every department we give values which, on comparison with the offerings of other stores, at once demonstrate their economy

Fifth Avenue at 35th Street **Best & Co.** **NEW YORK**

Let Vogue do your Christmas shopping. See page Sixteen.



2001 2002 2003 2004 2005

Children's Distinctive Fashions

which excel in Originality, Quality and Value.

2001 —Girls' Guimpe Dress of White lawn; skirt tucked, waist tucked; neck, sleeves, belt and front of waist trimmed with embroidery insertion.

Ages	4-9	10-11	12-13	14-15
Prices	$8.75	$9.25	$9.75	$10.75

2002 —Waist Dress of White Lawn; waist tucked embroidery beading with ribbon on waist and belt; neck, sleeves and skirt trimmed with Irish lace.

Ages	3-5	6-7
Prices	**$6.75**	**$7.75**

2003 —Lawn Dress; trimmed with insertion of embroidery, wide plaits and featherstitching; embroidery on neck and sleeves. Sizes, 1 to 3 yrs. **$1.50**

2004 —Lawn Dress; gathered waist with pointed yoke of embroidery and lace insertions; lace on neck and sleeves, skirt has tucks, insertions and lace-edged ruffle. Sizes, 2 and 3 yrs. **$2.25**

2005 —Boys' Sailor Collar Russian Suit; striped Galatea; Cadet, or Navy Blue and White stripe; and Red and White stripe, trimmed with solid color to match, and hand embroidery. 3 to 8 yrs. **$3.25**

We are originators, makers and retailers of Junior and Children's wear. We outfit the young, exclusively. Every branch of our business is highly specialized. In our spacious showrooms will be found distinctive fashions, latest styles, newest materials, highest qualities and largest assortments, at lowest possible prices. Novelties in every department, not to be found in any other establishment.

Everything in Toys---Books---Games

Our spacious Toy Department, located on the third floor of our new building, is replete with the newest and most fascinating examples of the toy makers' skill and ingenuity.

Fifth Avenue at 35th Street **Best & Co.** **NEW YORK**

Let Vogue do your Christmas shopping. See page Sixteen.

CRICHTON BROS. of London

Silversmiths

636 Fifth Avenue (Cor. 51st Street) **New York**

Old English Silver

At London Prices

The choice of pieces is the largest ever offered in the United States and comprises many types of

CANDLESTICKS
CAKE BASKETS
CENTREPIECES
CREAM EWERS
INKSTANDS
TANKARDS
TEA SETS
SALVERS
SALT CELLARS
SAUCEBOATS, etc.

The Collection also includes many small articles of interest which would make unique Christmas gifts
The prices of above are exactly the same as at the London House.

Reproductions of the Antique: A special feature is the exact reproduction in hand-wrought silver of the finest models of the Queen Anne and Georgian Periods. The workmanship is of the highest grade, and every care is taken to ensure accuracy.

CRICHTON BROS., **636 Fifth Avenue** (Corner 51st Street) **New York**
London: 22 OLD BOND STREET



Style No. 103

MADAM!

in presenting this

Chic Negligee

for your consideration, I bring to you an addition to your wardrobe which you will highly prize. It is a design originated by me in my Paris Workrooms and never offered for sale until now.

The Model Pictured, Style No. 103, is in Pink, all wool Albatross, embroidered in white; Poppy design, Irish crochet buttons and silk tassels; entirely hand-made. Can also be obtained in delicate shades of Blue, White and Mauve.... **$12.50**

Also made in best quality satin Messaline, any light shade, embroidered in colors..... **$15.00**

MAIL ORDERS ONLY

But one garment to a person.

To insure prompt filling of Mail Orders indicate plainly style, number, size and color desired and mail to me with check or money order.

Anthony François

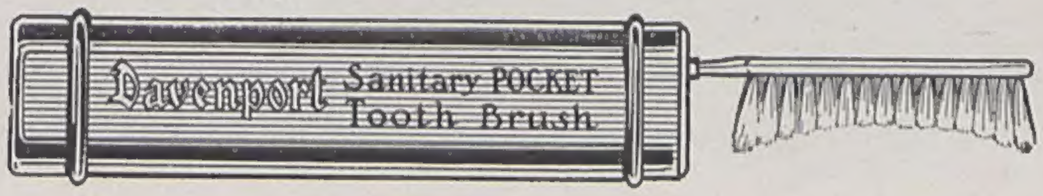
52 West 26th St.
New York City

Following my initial announcement the early part of this month to the women of America, I will advertise for sale as fast as they arrive those importations in women's apparel which are designed and made by me exclusively in Europe. These can be purchased only in Paris and New York and then only through my mail order system.

WATCH FOR THE NAME OF ANTHONY FRANCOIS!

NEVER MIND PAST MISTAKES

now then, after you have used all other makes of tooth-brushes, get a REAL, HANDY ONE—which is the



the latest, most useful toilet article made—a necessity, not a luxury. Folds into a small case, of nickel or silver triple plate that cannot rust. Highly ornamental for the dressing table — most convenient for the vest pocket or pocket-book **and a most Acceptable Christmas Gift.**

The Sanitary POCKET Davenport Tooth Brush

is scientifically constructed, being made of the best French bristles, set in hard back rubber, skilfully put together so that the teeth are cleansed perfectly. It is sanitary—can be taken apart and cleaned instantly.

75c. Nickel Plated

For the Traveller the Motorist and Home Use
(Extra Brushes 35c. each.)

$1.00 Silver Plated

On sale at all department and drug stores. If your dealer does not sell "the Davenport" send us your name and address, and that of your dealer, and we will supply direct, postpaid, on receipt of price, Agents Wanted.

DAVENPORT Novelty Co., Inc.
NEW YORK CITY OFFICE 1005
No. 1 West 34th St. (Opposite Waldorf Astoria Hotel) **Desk A**

Sanitary POCKET Davenport Tooth Brush

Let Vogue do your Christmas shopping. See page Sixteen.

"Onyx" Hosiery

The Annual Silk Hosiery Event

For Men and Women

Begins December First

In scope and breadth it will eclipse all previous efforts for three reasons :

First: **The High Standard of Quality.**
Second: **The Marvelous Range of Styles.**
Third: **The Wonderfully Low Prices.**

Participators in these Silk Embroidery Events in the past impatiently await this announcement. This opportunity for securing Silk Hosiery for general use, as well as for Holiday Gifts, is worthy of your direct personal attention.

Holiday Gifts

WOMEN'S

Black and Colors, in Heavy, Medium and Gauze weights, some with Lisle Soles, Black Outsizes, also Black with Self Clocks -	**$1.35** Value $1.75 to $2.25
Open-work and Fancy Ribs, in Black, White and Many Colors - -	**$1.95** Value $2.75
Special lot, Black and Colors, Self-embroidered - - - -	**$1.25**
An unusually attractive range of Black Hand-embroidered, in Self and Contrasting Colors - - - - - -	**$1.95** Value $2.50 to $2.75
High quality of Hand Self-embroidered, Colored Grounds of fashionable shades - - - - - -	**$2.35** Value $3.65
A very choice selection of original and artistic designs, Black Grounds - - - - - - - - -	**$2.85** Value $3.75 to $4.95
A desirable lot of Colored Outsizes - - - - - -	**$1.85** Value $2.65

MEN'S

A fine quality of Black and Colors, full-fashioned - - -	**75c.**
Extra quality, in Colors and Black - - - -	**$1.00**
Our special Christmas Offering, in Black and Colors, Plain and Clocked - - - - - - - - -	**$1.35** Value $1.75 to $2.25
A remarkable range for selection in Hand-embroidered, in neat and refined effects - - - - - - - - -	**$1.95** Value $2.50 to $3.00
Novelty Vertical Effect, very desirable, in all Colors - - -	**$1.95,** value $2.50

Lord & Taylor *New York*

Let Vogue do your Christma s shopping. See page Sixteen.

ESTABLISHED 1862

THEODORE B. STARR

Madison Square

New York

Diamond Merchant Jeweler and Silver-smith



Fine Pearls and Rare Gems Sterling Silver in Period Styles to harmonize with the Furnishings of the Dining Room

SHERATON TEA SET

SOLE AGENT FOR THE BRONZES OF FREDERICK MACMONNIES

The Mendel Wardrobe Trunk

Special Models for men as well as for women
Price $30 to $110

Wardrobe Trunks of the "Mendel Make" are the standard by which other trunks are judged. ACCEPT NO IMITATION.

Demand the Mendel Trade Mark. These trunks are covered by patent rights owned exclusively by Mendel & Co.



The Mendel Wardrobe Trunk is without an equal in durable construction and convenient arrangement. Compartments are dustproof. See the Mendel before buying a wardrobe trunk.

MENDEL AGENTS IN THE 15 LARGEST CITIES:

New York
Saks & Co.
John Wanamaker
Abraham & Straus

Chicago
Mandel Brothers

Philadelphia
Wm. Curry
John Wanamaker
Strawbridge & Clothier
Gimbel Brothers
Geo. B. Bain & Son

St. Louis
Scruggs-Vandervoort-Barney Dry Goods Co.

Boston
Jordan Marsh Co.

Baltimore
C. J. Dunn Co.
L. Slesinger & Son
Isaac Hamburger & Son

Cleveland
Cleveland Trunk Co.

Buffalo
Becker & Wickser Co.
The Emporium

San Francisco
Roos Brothers
The Emporium
J. Prince Trunk Co.
Raphael Weill & Co.

Pittsburg
Jos. Horne Co.
McCreery & Co.

New Orleans
Mack Trunk Co., Ltd.

Detroit
Martin Maier & Co.

Milwaukee
Romadka Bros. C

Washington
Becker's Leather Goods Co.
K. Kneessi's Son

Minneapolis
E. G. Barnaby & Co.

Sold by leading dealers in *all other* large cities. Where we have no agent, trunk will be shipped direct *on approval.* Write for name of dealer in your town.

MENDEL & COMPANY

110 West Pearl Street — Cincinnati, Ohio



Let Vogue do your Christmas shopping. See page Sixteen.

Forsythe

THIRTY-FOURTH STREET (JUST WEST OF WALDORF). THE LARGEST WAIST HOUSE IN THE WORLD.



Sensible Xmas Gifts at Attractive Prices

SPECIAL NOTICE

As a mark of distinctive supremacy Forsythe's has been known as "THE WAIST HOUSE" for over fifteen years.

"FORSYTHE WAISTS" are imitated and copied, but never has a waist been produced to nearly equal Forsythe productions.

"THE FORSYTHE WAIST" can only be procured at our store—we are the sole makers.

The Largest Stock of High Class Waists

Under one roof in the whole world, Waists of every description from the smart tailored shirt to the dainty evening blouse.

Linen Outing Shirts	$3.50 to $5.00
Non-Shrinkable Flannel Waists	$5.00 to $12.00
Genuine Scotch Madras Waists	$3.50
Italian Wash Silk Waists	$7.50
India Silk Waists	$7.00
Handkerchief Linen Waists	$4.50 to $12.00
Hand Embd. Irish Linen Waists	$3.00 to $15.00
French Novelty Marquisettes	$5.00 to $25.00
Hand Embd. French Crepes	$5.75 to $50.00
French Hand Embd. Lingeries	$5.00 to $100.00
Dainty Lingerie Waists	$2.50 to $12.50
Persian and Plaid Silk Waists	$5.75 to $35.00

Black and Colored Dress Waists

Chiffons, Peau de Soie, Marquisette, Crepe de Chine, Voiles, Silk Crepes	$5.75 to $65.00
White Chiffon and Satin Waists	$12.50 to $35.00
Irish Lace Waists	$18.00 to $150.00
French Novelty and Evening Blouses, handsomely beaded	$12.50 to $95.00

FURS AND FUR GARMENTS FOR HOLIDAY GIFTS

Our aim is to offer everything original and correct, and certainly our Fur Sets and Fur Garments are no exception.

A vast assortment—models and skins that are exclusive and distinctive—and everything *Reliable* which is most important in purchasing Furs.

A Splendid Gift

is a well chosen and becoming Fur Garment or Fur Piece—

The following are specially priced:

52 in. Persian Lamb Coats, Leipsic Dye.	Value $325.00	$225.00
52 in. Hudson Seal Coats	Value $250.00	$150.00
52 in. French Seal Coats	Value $125.00	$85.00
52 in. Marmot Coats, Trimmed with Fisher Raccoon Collar and Cuffs.	Value $115.00	$79.50
52 in. Karakul Coats	Value $90.00	$59.50
52 in. Russian Pony Coats	Value $85.00	$50.00
Mink Scarfs	Value $42.50	$25.00
Mink Muffs	Value $75.00	$49.50

Special Importations in Neckwear for the Holidays

Irish Lace Jabots at	75c, $1.00, $1.25, $1.50, $2.00, $2.50, $3.75 $5.00 and up to $35.00
Irish Lace Collars	$2.50, $3.75, $6.50 up to $25.00
Irish Lace Coat Sets	$6.50, $9.50, $12.50
Irish Lace Yokes and Cuffs	$2.50, $3.75, $4.50, $6.50, $9.50, $12.50 $15.00
Hand Embroidered Jabots, trimmed with Val, Cluny and Irish Lace	50c, 75c, $1.00, $1.25, $1.50, $1.75, $2.00, $2.50, $3.00, $3.50
Hand Embroidered Coat Sets	$3.50, $5.00, $9.50
Immense Assortment of Hand Embroidered Collars	50c, 75c $1.00, $1.25, $1.50, $1.75, $2.00, $2.50, $3.50, $5.00

Novelties in Bags for Xmas Gifts

A large variety of Velvet Bags in black and all colors, at $7.50, $12.50, $15.00, $25.00

"The Forsythe" Walking Glove, in black, white, tan or gray, equal to any $2.00 in the market $1.50

"What Shall I Give for a Xmas Gift"? The Puzzling question is answered in the most concise form in a neat little folder which any reader of VOGUE can have for the asking.

Giveable Gifts and all attractive and sensible, all moderately priced.

Upon orders of $5.00 upwards, we deliver Free within 100 miles of New York, and all purchases made for Gifts, will be packed with the proper holiday air. **Mail Orders Promptly and Carefully Filled.**

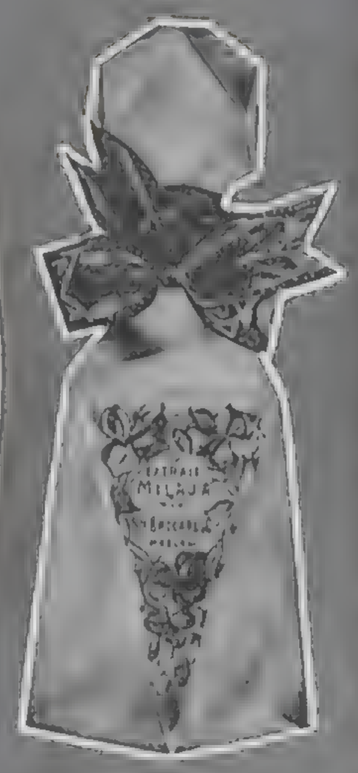
22-24 and 26 **JOHN FORSYTHE** **34th St., West, New York**

Let Vogue do your Christmas shopping. See page Sixteen.

WHY NOT MILAJA?







A GIFT

To be appreciated, must be unique.

Your friends will be delighted when you present them with BROCARD'S "Milaja," that unique Russian Perfume.

Would you increase their pleasure?

Then add "Milaia" Toilet Water to your list.

And to complete theii comfort and happiness BROCARD'S "Milaja" Soap and Fac Powder.

TOILET WATER
FACE POWDER

U. S. Agency, 7 West 22d St New York
For Sale at Department Stores and Druggists
Send 10 Cents in Stamps for Sample to Department B

Extract
and Soap



POOLEY CO.

DECORATORS AND FURNISHERS
Madison Ave. and 31st St.
New York

FACTORY: **PHILADELPHIA, PA.**



Hand Made

Children's Ankle Ties designed to permit the healthy growth of the baby foot.

Sizes 5 to 8

Tan and Black Kid and Patent Leather	**$2.00**
White Buck - -	**$2.50**



Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

Tan Russia - -	**$2.00**
Black Kid - - -	**$2.00**
White Buck - - -	**$3.00**

Larger Sizes at reasonably increased prices

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

Where Fashionable New York Men and Women Buy Their Footwear

Let Vogue do your Christmas shopping. See page Sixteen.

Rees & Rees

Cleaners and Dyers

Established Forty-six Years. *"The Preservers of My Gowns"*

YOU can send us your most delicate garments, no matter how badly soiled or faded, and they will be returned promptly and ready for immediate wear.

IT never pays to discard any garment that is apparently ruined before we have examined it. In nine cases out of ten we can restore it perfectly. Among the things we clean and dye are Evening Gowns, Street Costumes, Robes, Waists, Laces, Negligees, Automobile Suits, Gloves and Hats. Our prices are surprisingly moderate.

DELICATE laces, jabots, cuffs, collars and the like cannot be safely laundered. Send them to us and we will speedily restore them to their original freshness and beauty.

WOMEN going into mourning find that we can dye any garment a lustrous and permanent black, thus providing beautiful mourning gowns at little cost. This important branch of our business is warmly recommended by satisfied patrons.

WHEN remodelling or retrimming a hat, it is often advisable to have the plumes dyed a more fashionable color. Our experts are familiar with the models displayed by the leading modistes, and are always ready to give helpful advice on this subject.

General Information

We are fully equipped to do any kind of work you may send us, including Lace Curtains, Blankets, Portieres, Carpets, Draperies, Bed Spreads, etc., as well as Wearing Apparel.

Expressage will be paid one way on all orders.

Orders from out of town will be given particular attention. Estimates cheerfully supplied on any work sent us.

Correspondence is solicited. Your letter will be promptly answered by the head of the department under which your requirements fall.

Prices in every case are as low as compatible with the finest work. We invite comparison with other establishments both as to price and quality of work.

Rees & Rees

Established 1864

Executive Offices and Works: 232 East 40th Street, New York

NEW YORK
14 Branches

BOSTON
418 Boylston Street

PHILADELPHIA
1723 Chestnut Street

WORCESTER
424 Main Street

ATLANTIC CITY
907 Boardwalk

LAKEWOOD, N. J.
Clifton Avenue

Let Vogue do your Christmas shopping. See page Sixteen.

Howard Brushes

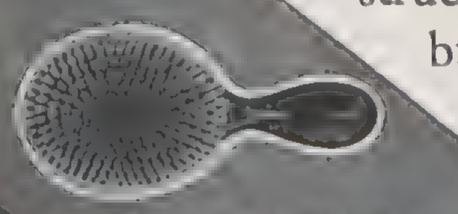
Best Brushes Made

GODIVA AJAX SAMSON

Brushing is Life to the Hair

Every stroke of a Howard Brush reaches through and brushes each layer of hair, keeping it clean, healthy and vigorous and makes the scalp tingle with a healthy glow, exciting vitality and encouraging a luxurious growth.

Howard Brushes are scientifically constructed. Their stiff, penetrating bristles and beautifully finished backs of Turtle Ebony, or other precious woods, combine elegance, utility and durability to a surpassing degree.



Howard AJAX
The Handy Traveller
2.25 to 3.50 each



Howard GODIVA
The Brush Dainty
$1.25 to $3.50 each



Howard SAMSON
Military De Lux
$3.25 to $6.00 per pair

Why Brushing is life to the hair

is fully explained in our booklet entitled

THE HAIR, ITS GROWTH AND HYGIENE

This treatise is a new presentation of scientific facts regarding the hair, which should be read by every thinking person, because it dispels many of the false impressions that have prevailed. ***It will be sent free to anyone addressing Dept. K.***



GODIVA BRUSH POWDER

Unless a hair Brush is washed regularly it collects dust and other impurities, forming an excellent breeding ground for germs that are fatal to the life of the Hair. Most soaps and washing compounds destroy the bristles. Godiva Brush Powder will cleanse a brush thoroughly without injuring the bristles. A sample tube will be mailed on receipt of five cents, or box of six tubes for a quarter. *Address Dept. K.*

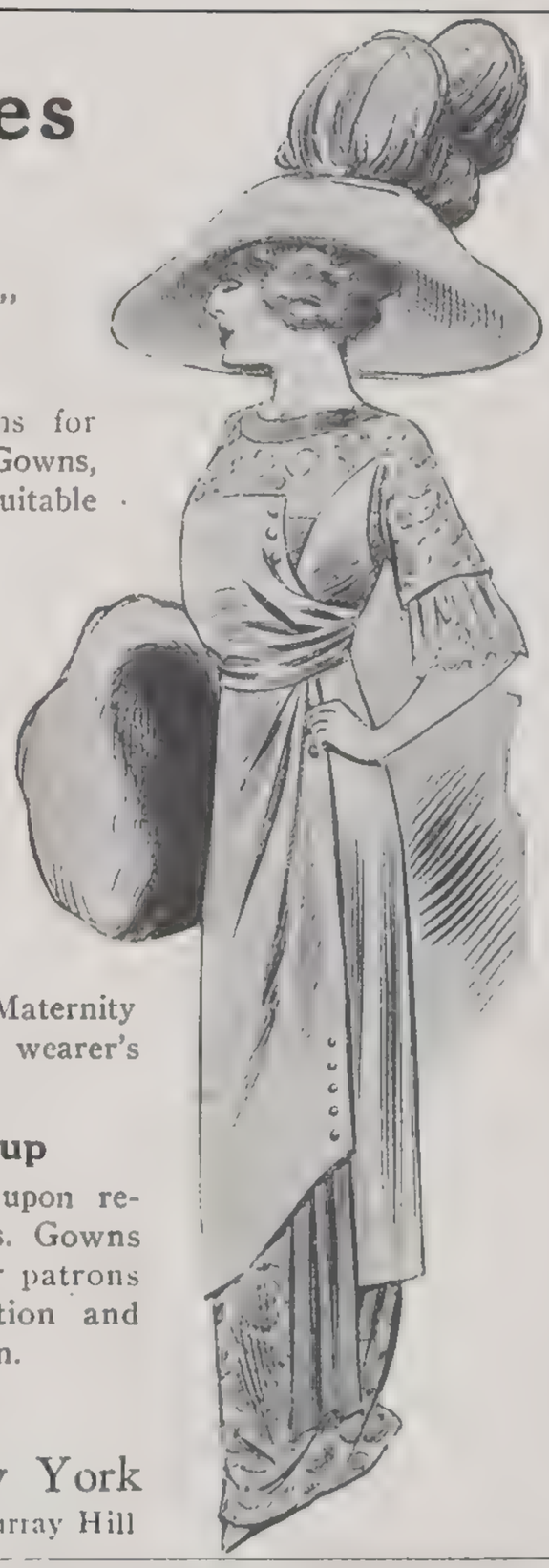
The name *Howard* is on the handle of every Howard Brush

The Howard Brush Co. 15 West 24th St. New York

Mme. Oates

Formerly 345 Fifth Ave.

Opposite "Waldorf-Astoria"



Prepared to make advance Gowns for all occasions. Smart, distinctive Gowns, to be worn under fur coat; also suitable for Southern travel.

The Illustration a "Poiret Model" Copied for $85.00

Waists for $25.00, to match your tailor-gown.

We make a specialty of "Maternity Gowns" with long lines, making wearer's appearance unchanged.

Evening Gowns $95 up

Description and samples sent upon request. No catalogue or sketches. Gowns can be made from measures for patrons living out of town. Satisfaction and prompt personal attention given.

MME. OATES

50 East 49th Street, New York

Near Madison Ave. Tel. 4257 Murray Hill

Miro-Dena Mentonniere

(CHIN SUPPORTER)



A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat, It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract— is durable, can be laundered easily and without damage, and is *the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.*

On sale at Toilet Articles Departments of the leading stores or, address

MIRO-DENA CO., Lock Box 432, Madison Square Station, New York City

Mme. Aphe Picaut

Ostrich and Fancy Feathers, Boas, etc.

Repairing, Cleaning and Dyeing

38 West 34th St., New York

Telephone 6512 Murray Hill



Our work has given satisfaction for over fifty years to many of New York's representative families. And we feel that we can also satisfy you.

Beads and Spangles

All the latest novelties in dress trimmings now on exhibition. Imported from Paris, and manufactured in our own work rooms.

RONZONE & CO

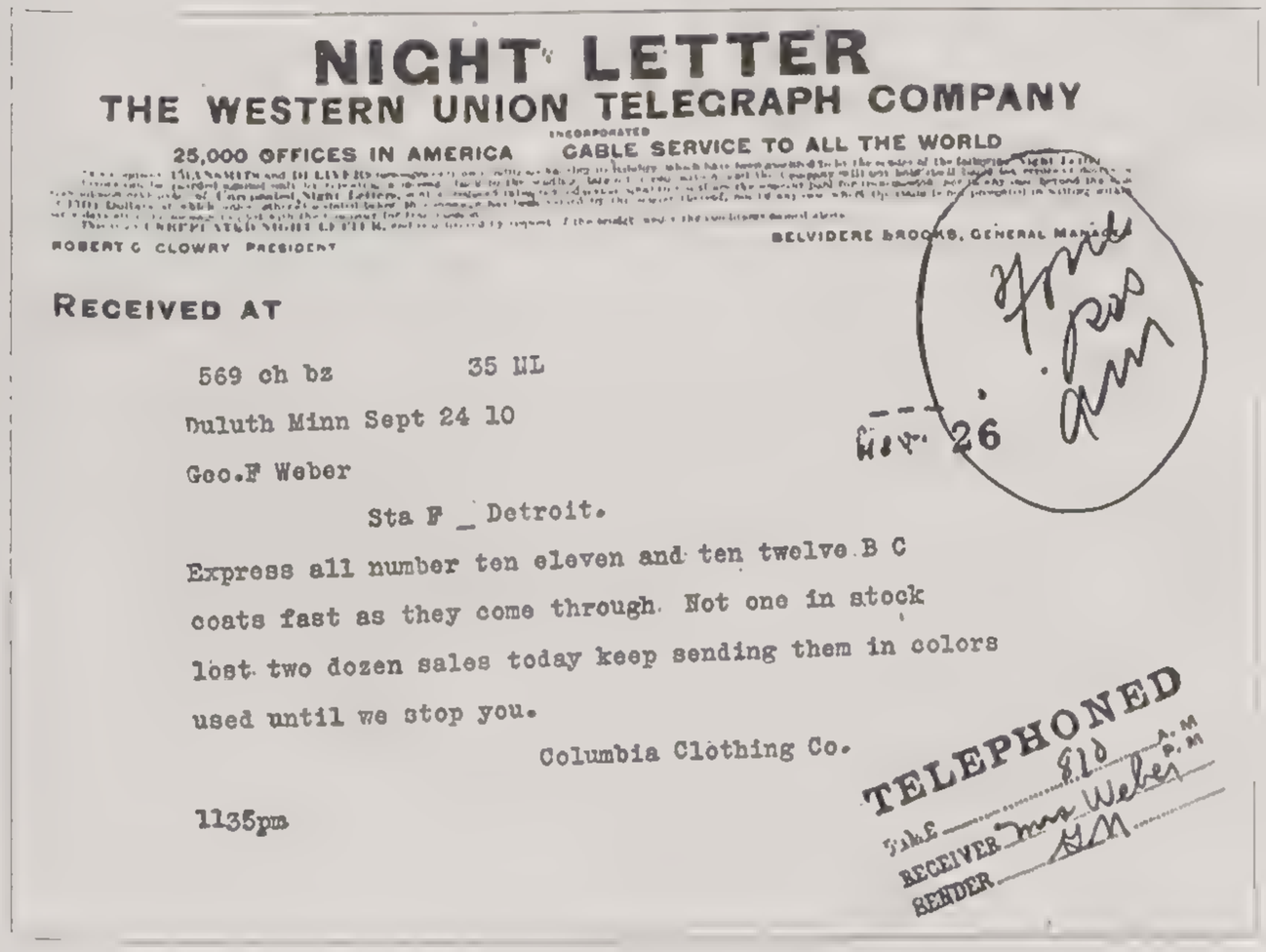
The Spangled evening Gown is to be very much *en vogue* this Fall. Our stock of beads and spangles is the most complete in New York City.

Send for Liberal Samples—Free

935 Broadway, New York

Let Vogue do your Christmas shopping. See page Sixteen.

Webber's Hand-Knit Jackets



NIGHT LETTER

THE WESTERN UNION TELEGRAPH COMPANY

25,000 OFFICES IN AMERICA — INCORPORATED CABLE SERVICE TO ALL THE WORLD

ROBERT C CLOWRY PRESIDENT — DELVIDERE BROOKS, GENERAL MANAGER

RECEIVED AT

569 ch bz 35 NL

Duluth Minn Sept 24 10

Geo.F Weber

Sta F _ Detroit.

Express all number ten eleven and ten twelve B C coats fast as they come through. Not one in stock lost two dozen sales today keep sending them in colors used until we stop you.

Columbia Clothing Co.

1135pm

Nov 26

TELEPHONED
Time 8.10 A.M. P.M.
RECEIVER Geo Weber
SENDER GAN



The cut represents No. **1011** B. C. referred to.

Did You Read the Night Letter?

A sweater for the "outdoor" girl. It is made of the best grade of yarn. Extra heavy. An exclusive style of Webber's. No other mill in this country makes anything like it. The colors The Columbia Clothing Co. use are White, Cardinal and Light Oxford. The price is **$8.50.**

No. **1012** B. C. is exactly the same garment in three-quarter length. Price **$12.50.** Either can be had in V neck if preferred. Order one to see it, then, if not satisfied, return at Webber's expense.

Webber makes heavy sweaters for men. Every man who shoots knows of Webber's Hand-knit Hunting Jackets. Good garments for every outdoor purpose. Catalog for the asking.

GEO. F. WEBBER, Manufacturer

Station F — **Detroit** — **Michigan**

"ORNATUS ET BONITAS"

EXTRA QUALITY
DUNLAP & Co.
REG. U.S. PAT. OFFICE



Exclusive Millinery

Distinctive effects in harmony with the current fashions in day dress and evening wear

178 Fifth Avenue, near 23d Street
567 Fifth Avenue, Windsor Arcade
NEW YORK

ILLUSION



DRALLE, HAMBURG

PERFUMES

DRALLE'S famous Floral ILLUSION is a distinctive perfume.

The pure unadulterated essence of the flower.
Nothing added and nothing taken away.

Extracted by a new and secret process, the full fragrance of the flower is obtained in a highly concentrated liquid form without alcohol or other cheapening ingredients.

One drop imparts the delightful odor of freshly cut flowers.

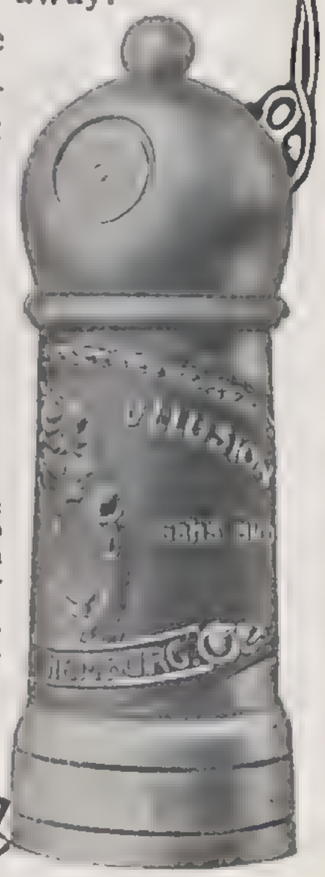
AN ILLUSION HEART FOR THREE 2c STAMPS

This dainty heart, touched with a single drop of Lily of the Valley, will demonstrate the lasting fragrance of DRALLE'S ILLUSION. Wear it about your neck, or carry it in your purse with your handkerchief and note how long it lasts, and how many of your friends will notice it. When sending give your dealer's name.

Imitators have attempted to copy the package, the bottle and the labels—but it is impossible for them to duplicate, or even imitate the perfume. Insist on DRALLE'S ILLUSION, the original and genuine non-alcoholic perfume.

ILLUSION can be had in Rose, Violet, Lily of the Valley, Narcissus, Heliotrope, Lilac and Wistaria at the best shops.

GEO. BORGFELDT & CO.
Sole Agents for U. S. and Canada
41 Irving Place - NEW YORK



Let Vogue do your Christmas shopping. See page Sixteen.

"CAMMEYER"

Stamped on a Shoe
Means Standard of Merit



SUGGESTIONS FOR HOLIDAY GIFTS.

What could be more acceptable for a Holiday remembrance than a pair of "CAMMEYER" EVENING SLIPPERS FOR WOMEN, with neat cut-steel or rhinestone buckles? We have them in great variety of materials; Satin, Velvet, Kid and Suede, in a number of different colors and shades.

Picture the delight of the boy who is fortunate enough to receive a pair of "CAMMEYER" HIGH CUT WATERPROOF SHOES as a Christmas Gift, or the young women who might receive a pair of "CAMMEYER" DANCING PUMPS.

"CAMMEYER" HOLIDAY SLIPPERS FOR MEN give the wearer more comfort and enjoyment than can be obtained from other much more expensive articles, and the giver is remembered daily as long as the Slippers are in use.



Footwear purchased for Holiday Gifts will be packed in Holly Boxes when requested.

THE "CAMMEYER STYLE BOOK" FREE.

For the convenience of our out-of-town customers, we have published the "CAMMEYER STYLE BOOK" of 44 pages containing more than 250 Footwear Fashion Pictures, with full instructions—HOW TO ORDER BY MAIL.

The book offers a great range in choice of "CAMMEYER" FOOTWEAR AND HOSIERY of the latest and smartest designs in FOOTDRESS for each member of the family. Write for it and it will be mailed promptly.

"CAMMEYER"

Sixth Avenue and 20th Street
NEW YORK

ENJOY the winter, day and night, the wind and rain and cold DEFY
To keep complexion clear and white, a little Creme Simon APPLY.
First—Since 1860

Crème Simon

Enjoy { Skating, Coasting, Tramping, Automobiling }

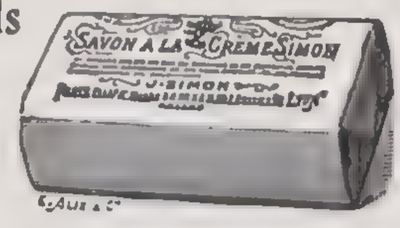


Defy { Wind, Snow, Rain, Cold }

Apply { CREME (Cream), POUDRE (Powder), SAVON (Soap) } SIMON



Avoid { Chapped Hands, Chapped Lips, Coarse Skin, Red Nose }



Why?

B Creme Simon is greaseless
E Creme Simon nourishes the skin
C Creme Simon is easily removed by cold water
A Creme Simon cannot become rancid
U Creme Simon softens and whitens the skin
S Creme Simon is absolutely pure
E Creme Simon serves the entire family

Send ten cents and your dealer's name for a liberal sample of Creme Simon, Poudre Simon and Savon Simon (worth 25c.) Send today. These three Simon products are on the dressing table of every European woman of beauty and refinement. Why not have them on yours?

J. SIMON & Cie., *Offer 405* **2 Cliff Street, New York City**

Kinsey's

FIFTH AVENUE LINEN STORE

Holiday Specials

We have prepared for the holiday trade an attractive line of Pure Linen Handkerchiefs, beautifully boxed. Each box bears the name "Fifth Avenue Linen Store," which is a guarantee of pure Linen, and that will be appreciated by the receiver of a gift bought here.

Ladies' Sheer French Linen Handkerchiefs. With new and beautiful Appenzell hand embroidered corners.
50c., 75c., $1.00, $1.50 up.

Ladies Fine Sheer Linen Handkerchiefs. Beautifully trimmed with Val lace.
at 50c., 75c., $1.00, $1.50 up.

Ladies' Extra Fine French Linen Handkerchiefs. With very neat embroidered initials.
box of six, $1.50, $2.00, $3.00

Misses' Pure Irish Linen Handkerchiefs. With hand-embroidered letters, box of six, at $1.50, $2.00, $3.00 and $5.00

FINE NECKWEAR FOR WOMEN.

Each design with its touch of individuality that makes it different from the ordinary kind one sees.

Some made in our own workrooms; others to our order in Paris.

Real Baby Irish, Hand-Crochet Jabots and bows at $1.00, $1.25, $1.50, $2.00 up.

Linen Mouchoir and Glove Cases. Made of the finest white linen; beautifully embroidered by the Swiss peasants in original designs. Each, $5.00 to $10.00

Hosiery Specials

Men's Bright Silk and Lisle Sox. Shaded effects; best wearing made.
Per pair, 50c.

Shaded Silk Scarfs to Match, in 15 different combinations. The set, $1.00

Men's Bright Thread Silk Sox. High lustre with cotton foot; handsome silk scarf to match in eight different combinations. The set, $2.00

Women's Bright Thread Silk Stockings. Beautiful quality—cotton top and foot—Value $1.35. Per pair, 95c.

Women's Bright Thread Silk Stockings, with beautiful hand-embroidered design. Black with any color embroidery. Value $2.75. Per pair, $1.95

Women's Bright Thread Silk Stockings. Very sheer. Suitable for home wear.
Per pair, 50c

Mail orders promptly and carefully filled. We pay express charges everywhere.

WM. S. KINSEY & CO.

240 FIFTH AVENUE, *Just below 28th Street* NEW YORK

Let Vogue do your Christmas shopping. See page Sixteen.

"S *and* X"

A Market Place for the Personal Belongings of Our Readers

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given (as $4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order,* but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S & X."

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner. (*e. g.*, No. 57-B, December 15th, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

FOR SALE—Very plain brown velvet corduroy tailor suit, absolutely new. Made late this Fall. Cost $60; will take $45. Bust 34. No. 101-A.

TWO evening gowns, one white net, one pink chiffon. Black maternity gown. Cost $100 apiece; will take $20 each. Light blue crepe-de-chine afternoon dress. Cost $125; will take $35. Bust 36, length 41. All practically new. No. 93-A.

SQUIRREL COAT, three-quarter length, gay satin lining, large collar and cuffs. Practically new. Flat muff to match. Cost $150; will take $50. No. 92-A.

WANTED—Handsome evening wrap and gown. Pretty last Summer's frocks for season south. Bust 34-36; skirt 37-40. Must be in good condition and cheap. No. 16-B.

BLACK Broadcloth Suit, trimmed with handsome wide bands of Persian Lamb. Both coat and skirt made this month from best model by Jos. Stien & Co. 36 bust. Owner leaving unexpectedly for the south. Can be seen at Mme. Lindner, 557 Fifth Avenue, New York, between 45th and 46th Streets. Will make great sacrifice. No. 87-A.

HOLLANDER Frock, 34-36, brown and white silk. Perfect condition, $25. Handsome broadcloth dress, never worn, cost $100; sell $50. No. 105-A.

FOR SALE—Skunk neckpiece and muff. Absolutely new. Price $65. No. 89-A.

FOULARD Gown, gray and white. White taffeta lining, panel and inserts of handsome black lace. Size 36-38. Cost $85; sell for $50. Never worn. Write for details. No. 90-A.

NEW tan Polo Coat, made by Hickson. Never been worn. Cost $85; sell $50. No. 97-A.

CAPE, made of genuine Liberty satin, black, from Liberty, London. Cut in conventional way, and trimmed with gold and black. Absolutely new. Price $25. No. 102-A.

HANDSOME rose cloth suit, by one of best New York tailors, excellent style, like new. Cost $150; sell $40. Velvet turban to match, with plume 33 inches long, $15. Lace dinner gown, high neck, $30. Size 36-43. No. 81-A.

WANTED—Tub and flannel dresses, light mourning or linen color. Also mixed tweed suit. Only tailor made smart models considered. Must be very reasonable. Size 38. No. 15-B.

IMPORTED Scotch suit for boy of six. Never worn. Cost $30; will sell for $15. No. 60-A.

NAVY BLUE cloth $75 tailored suit. Sell at reasonable price or exchange for finely tailored brown or tan. Also blue and white $60 foulard, 38-40; deep hems. No. 79-A.

GENUINE India Camel's Hair Shawl. Small red centre. Perfect condition; exquisite coloring; 136 by 64 inches. Cost $350 in 1868. Make offer. No. 104-A.

TWO short dancing dresses, one white net, one pink chiffon. Cost $100 each; will take $25 apiece. White broadcloth evening coat. Cost $150; will take $35. Bust 36. All in good condition. No. 94-A.

BLACK Broadcloth Suit, coat and skirt, braided. Bust 36. Excellent condition. Cost $115 from first class tailor. Will sell for $50. No. 95-A.

EVENING Gown of pale gray satin with single waist line, plain skirt, and bodice entirely made of fine gray lace. Excellent style, very simple, well made, and in perfect condition. Sketch furnished on request. $25. No. 103-A.

Furniture, Etc.

EXTRA size, massive brass bed. Box springs. New mattress. Never used, cost $185; sell for $65. Mirror 4 x 9 feet. Florentine frame. Cost $200; sell for $75. No. 99-A.

FOR SALE—Two pairs of handsome hand made Arabian braid curtains. Have never been used. Four yards long. Also other art work. No. 96-A.

LEOPARD floor rug, 4 x 7 feet. Fancy fur border. $65. Mounted leopard rug, $50. Mounted Russian wolf rug, $40. Rare Navajo blankets, new, $30 and $35. Kis Killam portieres or couch covers, beautiful coloring, 6 x 14 feet, $35. No. 100-A.

COLLECTOR will sell absolutely genuine block front, ball and claw-foot mahogany desk. Price $350. Also Chippendale piano-stool, beautifully carved, and other rare pieces. No. 88-A.

PAIR of beautiful antique vases, perfect condition, $50. Carved claw-foot mahogany table, $45. Elaborately carved small mahogany bed (lit de repos), $60. Genuine antiques. No. 86-A.

BEAUTIFUL antique sofa, very delicate mahogany frame, with bronze mounts, arms finished with gilt swan heads; covered in old green damask. $100. No. 48-A.

BEAUTIFUL little Louis XVI drawing-room set, antique, consisting of one sofa and two armchairs, gilt carved and covered in rich brocade. $150. No. 52-A.

PAIR very handsome Sheffield plated candelabra. Have just been replated by Tiffany. $75. No. 51-A.

SMALL colonial mahogany sideboard or serving table. Length 48 inches. Price $50. No. 49-A.

Professional Services, Etc.

A CULTURED family will receive into their country home in Rhode Island three or four children under boarding school age. Good discipline, outdoor sports, excellent private schools or tutors, fine climate. Highest references. No. 17-C.

WANTED—By young woman of good family, position as companion to cultured lady. References exchanged. No. 25-C.

GENTLEWOMAN, experienced, would chaperone young girl for a few months, combining study with foreign travel, or United States if desired. Would travel with older lady. References. No. 23-C.

COMPANIONABLE young society girl would take position as companion in an exclusive family. Attractive, musical, and very fond of children. References exchanged. No. 26-C.

For Rent

FOR RENT—Attractive home, never rented before, large grounds, on one of the best residence streets in Asheville, North Carolina. No. 5-D.

Miscellaneous

BLUE, yellow, heliotrope and rose brocades in dress lengths. Beautiful quality, all silk, 32 inches wide. Value $7.50 per yard; will sell for $4 per yard. No. 98-A.

BOOKBINDER'S French Standing Press, Bertrand; $39, plus express charges. Also forwarding tools, millboard shears, etc. Prices on application. No. 74-A.

GENUINE old Indian curios; Navajo blankets (not Germantown wool nor aniline dyes), Apache baskets, Alaskan blanket; not modern goods. If interested write for particulars. No. 75-A.

WANTED to buy: Antique mahogany mirror; colonial preferred. Must be cheap.

To Those Who Hesitate

If you are an advertiser in this installment of the "S & X," or if you have advertised in the past, you will not need to be told about the value of this unique private market place.

But to the reader who has hesitated about advertising, we want to say that it is impossible to *convince* anyone about the "S & X" until she has made a trial for herself.

Will you do something for us? Take a pencil and make a list of the things you no longer need—the gowns, furniture, bric-a-brac, etc., which are no longer useful to you, but would be highly appreciated by someone else.

It is always easy to make a long list of such articles. Would it not be pleasant if you knew of some way to dispose of them quickly, privately, and at fair prices? The "S & X" is your opportunity. Take advantage of it, and send us your advertisement as soon as you can.

One of the patrons of the "S & X" wrote us the other day:

"As you know, I have been inundated with inquiries—all apparently of a very good class. I can heartily recommend the "S & X" as an unparalleled place of exchange."

Why not act on this recommendation?

Address: Manager "S & X," Vogue, 443 Fourth Avenue, New York

Vogue Will Do Your Christmas Shopping

For the convenience of our readers, and to facilitate purchasing for those away from New York, Vogue has established an efficient Shopping Department for the holiday season only. We will buy for you any article mentioned in either the text pages or advertising pages of this issue of Vogue.

On receipt of your cheque or money order covering the price of the article desired, with a description giving the number of the page on which it is mentioned, we will purchase and send you the articles without extra charge, except transportation.

Your Selection Will Be Easy

On the next page and on the page following you will find an indexed list of articles appropriate for Christmas gifts. This list is a veritable storehouse of valuable suggestions. If you will keep one of your friends in mind and then glance down the column especially devoted to his or her requirements, you will not be at a loss for *ideas*. Do this with each of your friends in turn, and you will be easily able to check off a list of gifts appropriate for everyone.

Opposite almost every article mentioned in this index of ideas, you will notice a dealer's name and the page in this issue of Vogue in which his advertisement appears. Turn to this page and read the particulars. After that, you can either write direct to the advertiser, or to Vogue. In either case the price will be the same and perfect satisfaction is assured.

Then again, in the text pages of this issue a multitude of appropriate gifts are described. In order to purchase these, you should write to Vogue direct, enclosing your cheque or money order to pay for the articles you select.

Vogue's Service is Expert

Vogue, as you know, is edited and published in New York. The Editors are therefore always in close touch with the foremost metropolitan shops and are able to gather all the news about the latest holiday novelties. At the Christmas season Vogue also maintains a specially chosen corps of shopping experts, who work under the personal supervision of Vogue's Editors. These shopping experts are qualified through long experience to bring any commission to a successful conclusion.

Your Gifts Will Be Novel

You who live in the smaller towns find your Christmas Shopping especially hard. You cannot help feeling that your friends have doubtless examined and priced the very articles you finally select for them. Try as you will, you cannot secure Christmas gifts which possess the greatest of all charms—the charm of novelty.

For the benefit of these residents of the smaller towns, Vogue provides an easy way of shopping at the great metropolitan establishments, each of which is filled at this season with an amazing variety of beautiful and attractive Christmas novelties. You can rest assured that your friends will be more than satisfied with the things you select and buy them through Vogue. The charm of novelty will be conspicuous in all the articles you select through Vogue's Christmas Gift-Buying Guide.

Write Us Today

The sooner you write us the better. We will be able to make a more careful and less hurried selection now than would be possible in the crowded hours at the very end of the season. And by purchasing your gifts immediately, you will have your choice of a thousand beautiful articles which are likely to be sold out later on. Even in New York the shops are sometimes unable to provide for the vast rush of Christmas trade. Send us your ideas today, even if you haven't quite decided on the things you want. We will enjoy the opportunity to consult with you and help you make this year's Christmas shopping the easiest and most satisfactory you have ever known.

Read the Christmas Gift-Buying Guide for Ideas

A CHRISTMAS GIFT-BUYING GUIDE

Below you will find arranged for easy reference a multitude of suggestions that will help you in your Christmas shopping. Consult this storehouse of information, and you will quickly decide upon your Christmas gifts for this year.

Remember that this page is not only an index of ideas, but that it also refers you in most cases to another page which will give a full description and the price of the particular article indexed.

Be sure to read the offer on page 16. The gift-suggestion pages (47 to 54) will be found very helpful in selecting your gifts, especially when used in connection with this Gift-Buying Guide.

In the following list, when we mention gloves, jewels, automobiles, or any other articles, as appropriate gifts, if there happens to be an advertisement of these articles in this issue of Vogue, we shall refer to the advertisement by page. In this way you can instantly get full information about the manufacturer and the price of the article you are seeking.

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(*Continued on page 21.*)

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(Continued from page 20.)

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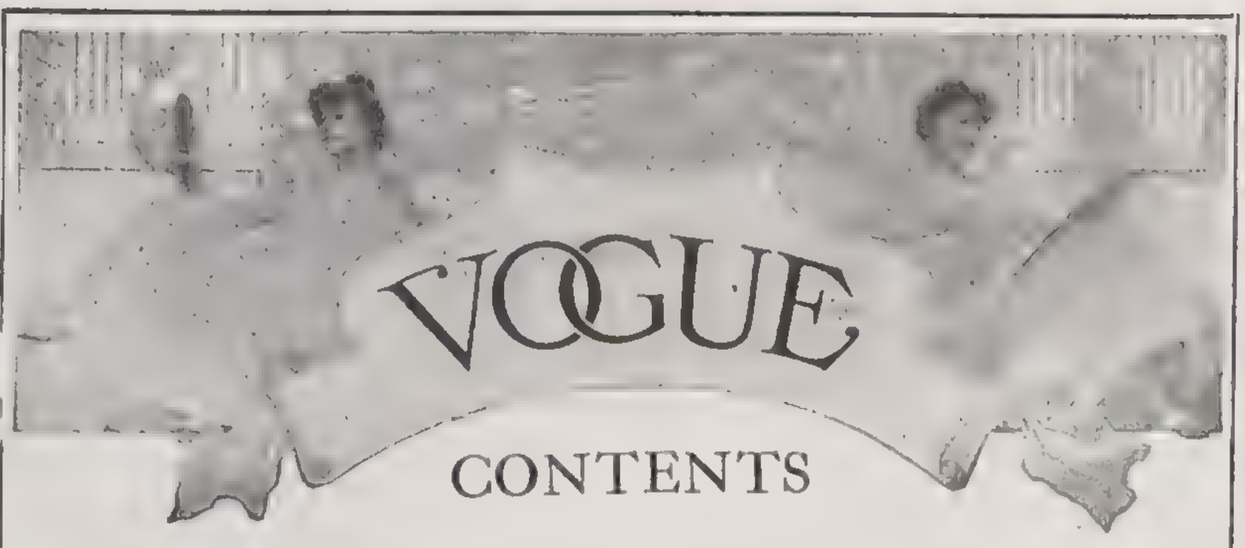
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Photograph by Marceau

Mrs. William Sewall, who was Angela de Acosta, the fourth of Mrs. Ricardo de Acosta's beautiful daughters. She was married November 15th and has sailed, with her husband, for South Africa. Mrs. Sewall is the sister of Mrs. Philip Lydig, Mrs. Oren Root and Mrs. Andrew Robson Sargent



Photograph by Campbell Studios

Mrs. Allen Gouverneur Wellman (Miss Frances Gordon Alexander), who was married on November 21st at the Church of the Heavenly Rest. She was attended by Mrs. Harold Aymar Sands and six of the season's debutantes as bridesmaids



Photograph by Marceau

Mrs. R. M. Ellis, and Mrs. George M. Gales, daughters of Dr. Seymour Houghton. Mrs. Arthur J. Chatillon and Miss Naomi Ellis were maids of honor

FOUR OF THE BRIDES OF NOVEMBER.

THE SEWALL de ACOSTA WEDDING WAS QUIETLY CELEBRATED AT THE BRIDE'S HOME. DR. SEYMOUR HOUGHTON'S DAUGHTERS HAD A DOUBLE WEDDING AT SAINT BARTHOLOMEW'S CHURCH

VOGUE

WHAT THEY WORE *at the* HORSE SHOW

Wraps, Gowns and Millinery Exploited by Women of Authority in Dress—Raccoon the First Choice in Day-Time Fur, and Black for Afternoon Dress

THERE is no sort of inexclusive function which society favors so frankly, either at Newport or New York, as the Horse Show. Its color, movement, vivacity, changefulness, and cosmopolitan character make a powerful pictorial appeal, and the opportunity for intimate visiting in the boxes, as well as for effective gowning, lend emphasis to the distinct social charm of the several consecutive events. Many delightful hostesses occupied boxes on both sides of the tanbark oval during the recent show and, from the feminine standpoint, it was a magnificent pageantry of clothes, a moving spectacle that fascinated the onlooker, from the first bugle blow to the final blast. Lovely faces were framed in superb examples of Parisian millinery, for it is in this one respect that the Horse Show holds supremacy over the opera or any other function where women's toilettes are on view. One may, or may not, wear a stunning wrap or gown, but one *must* wear a smart hat, or be voted as not "knowing"; and "not to know" is a heinous offence in clothes.

AFTERNOON COSTUMES OF VELVET

At the afternoon sessions of the Horse Show, tailored costumes of black or night-blue velvet or velveteen—occasionally one of seal brown—passed by in an endless procession. One saw few of them made of cloth or homespun or zibelline, for velvet was the fabric par excellence. These little suits followed a conventional design. The narrow skirts—not too narrow to be comfortable for walking—fitted snugly, straight up and down, with a wide panel at the back. The short semi-fitted coat was tight around the hips, where it was often trimmed with a band of very wide passementerie or braid, as also was the sailor collar. One variation to this rule was noted in a group of three smart costumes. (See page 34.) The gown at the right of the illustration was made with a long tunic of velvet over a black satin foundation skirt with a black chiffon panel over white at the front, the coat revers being gathered. A large bag muff of ermine and the scarf finished with white and gold tassels, combined tastefully with the flat chapeau of black velvet, faced with blue, and covered with plaited white lace ruffles. An Alsatian bow of sable fur was held in front by a butterfly of silver lace.



Showing the smart new use of plumes and a black velvet hat with a maltese cross of ermine on the crown

A ZIBELLINE COSTUME

The costume on the left figure of this group was made of raven-blue zibelline trimmed with caracul in a deep band at the bottom, headed with braiding, save across the front, the Russian coat showing the same soutache design. A close cap of blue velvet was bordered with skunk fur, as also were the long scarf and wide muff. The gown in the centre was of black peau de souris, showing a band of fluted velvet ribbon around the skirt; the hip-length coat banded at the bottom with velvet, had a small Capuchin hood, which is newer than the sailor collar. The close velvet hat was in flower-pot shape, decked around with small marabout feathers and with white wings at the side, while the flat sealskin muff was lined with white.

DISTINCTIVE MILLINERY

For afternoon wear, black velvet or French velours hats, that set low without a halo, and having the saucer brim, were extremely popular with the velvet gowns. Frequently these hats were entirely untrimmed, save for smart hatpins, but occasionally there was a feather mount or a quilled white cockade; the combination of black and white being much in evidence for Horse Show millinery. When trimming was displayed on the hats, it was nearly always in two styles; either having the "ribbon" bands of ostrich set flatly around the brim-top, or bands of breast-feathers to encircle the round crown, terminating at the back with butterfly wings of feathers, à la Cheruit. This is a very novel and smart effect that was repeated many times over, not only in white on black but all-black, and pale pink, écru or blue, on black. A new trimming device for the small close hats worn with tailored costumes was shaped like the cardboard toy which children call a wind-mill. Sometimes it was made of black velvet lined with white satin, and sometimes of all-white with smooth breast-feathers. But, however it was worn, it looked very smart and chic, and attracted the most approving attention.

The hats worn with smart evening gowns were more ornate in character, with embellishment of superb ostrich feathers, preferably of white or the pastel tints on the black hats, although many were of all-black. Plumes of light colors tipped with black—not willow plumes—were easily recognizable as this season's novelties. In one instance, I saw feathers that combined cactus-red, black, and white, in the same plume. Pale-pink tipped with black was shaded into old-blue. At one of the evening sessions, Mrs. Norman de R. Whitehouse, who is noted for her originality of costume, wore an immense mushroom hat of black velvet, bearing many tips that shaded from white to taupe, and a similar chic effect was displayed by Mrs. Charles Alexander on a chapeau of different shape. Examples of black hats with flat brim bandings of purple ostrich and a bunch of tips on the side were not rare. Many fur-trimmed hats were in evidence, especially those banded with ermine, or white fox, or chinchilla, on black velvet, and the striped raccoon tails made a startling effect in decoration on a large white satin chapeau. The only smart way in which aigrettes were used was in the hedge style.



Mrs. Reginald Vanderbilt in a big black velvet hat and the new little "Camail" of chinchilla

Mrs. Harry Payne Whitney made a brilliant note of color in a gown of emerald green crêpe de chine, embossed in black velvet figures near the hem, and a bodice of green chiffon. She wore a diamond-studded velvet band around her throat and her hat was an airy large shape of black tulle. Mrs. Elbert H. Gary wore a smart black hat hedged with white osprey, to offset a taupe costume, and on another occasion, she displayed a hedge of coral aigrettes on a black hat, with a stunning sable coat. Another in this style was worn by Mrs. Arthur S. Burden, set so low that it almost concealed her features, the extremely tall hedge of aigrettes being of cross-striped black and white. Evidences of millinery freakishness were not uncommon, and two such examples arrested attention. It



Mrs. Anthony J. Drexel, Jr., in a charming gown of crimson silk and black fur and a large black hat



A pretty young woman wore this coat of black velvet quaintly gathered at the waist over a cable cord



In shades of gray pink with a sailor collar of tarnished gold lace, this costume was charming

was impossible to tell whether they were merely individual outbreaks, or the vanguard of Parisian novelties. One was a slanting toque of accordion-plaited white satin with a full top-crown, and trimmings of black velvet and feathers, which was worn with a long coat of crimson silk figured in black velvet scrolls; the deep cuffs and sailor collar were bordered with caracul. The other deserves a paragraph to itself.

Imagine a flat circle about eighteen inches in diameter, covered smoothly with satin in large cross-bars of taupe and écru, having a brocaded flower at each intersection. A heavy cord of the same silk indicated where a crown might have been placed, if there had been one. Figure this plaque mounted on a bandeau and drooping at each side in the fashion of 1865, and showing the space at the back filled in with gorgeous maize-colored plumes of varying length, which fell as low as the shoulder. This Alice-in-Wonderland conception of a hat was worn without misgiving, and was accompanied by a costume made in part from a mandarin coat, in vivid embroidery, with a chic lace chemisette and undersleeves. Since then there has been seen the same idea repeated in black velvet, lined with rose pink, and having a fall of lace at the back, so it is doubtless a coming event, foreshadowed.

MALINES DECORATION FOR HATS

One large black velvet hat had a Maltese cross of ermine on top of the round crown, sustaining in place a slanting black aigrette. This was worn with a long coat of raised black velvet and chinchilla fur. It was noteworthy that many of the black hats were trimmed high with black malines. This was particularly the case in the hat worn by the Princess Cantacuzene (formerly Miss Julia Grant) who appeared on Tuesday evening with her mother, Mrs. Frederick Dent Grant. The Princess was gowned in black satin veiled in chiffon, and the airy, dream-like adornment to her head was remarkably chic. Mrs. Grant was in violet satin, with a black satin and velvet wrap, and a hat of black lace lined with gold. Mrs. Charles Cary Rumsey (who was Miss Mary Harriman) divided popular interest with them on that evening, and made a charming appearance in black crepe de chine with a black marabout turban and a strand of lovely pearls against the black. Mrs. Amory S. Carhart also exemplified the malines black hat, with a gown of pale-pink satin and silver, and a violet satin wrap.



A Parisian adaptation of the Manon Lescaut fichu

PICTURE HATS IN THE BOXES

It was a pleasure to see Miss Eleanora Sears, who was a guest in Mrs. Reginald Vanderbilt's box, wearing the silk attire of feminine smartness so attractively, instead of appearing in her customary Norfolk-jacket sport-suit, as at the Newport Horse Show, where she drove a tandem team so admirably, and also at the Aviation Meet, where she made an ascension with one of the competitors. Very charming she looked on Tuesday night in a white satin gown, ermine coat, and large black velvet hat. On Wednesday night, her gown was of blue chiffon, with the same coat and hat, the latter being trimmed in the latest Parisian fad with ermine bands, showing in front the heads, tails and paws (pattes) of the petite animals. On another occasion, she wore black velvet with gold embroidery, most becomingly.

Mrs. Reginald Vanderbilt made a lovely picture in the opposite box corner on Wednesday night in a dinner gown of black net, envelcped in her superb chinchilla coat, with a stunning black velvet hat framing her face, trimmed only with a butterfly bow.

GOWNS OF GORGEOUS COLOR

Whereas black was almost uniform during the day-time events, the utmost riot of color was admissible at night in the arena

boxes. Mrs. Anthony J. Drexel, Jr. (Marjorie Gould), was resplendent one evening in a pretty gown of crimson taffetas relieved with black fur bandings, and crimson silk crochet edging on the border of the Japanese mousmée sash, the bodice being cut with a V at the back. This was worn with a large black hat in the simple Georgette style which she affects so successfully and a crimson fur-trimmed reticule. Mrs. Hermann Oelrichs also appeared one evening in a gown of cerise satin veiled in black, and worn with a black picture hat beplumed in cerise. Miss Lilla Gilbert was another exponent of the cerise gown, with lynx fur and a plumed mandarin hat. Mrs. John R. Drexel was also very stunning in a smart cerise toilette.

One of the prettiest pictures of the Horse Show week was afforded by Miss Angelica Brown, when seated as a guest in the front corner of Mrs. Herbert Shipman's box. She wore a gown of rose-pink chiffon, completely enveloped by an embroidered wrap of cerise crêpe météore, and supplemented by a small mandarin hat of black, wreathed in made roses of several colors, having a frill of gold lace near the face. This fashion of wearing the evening prop to correspond to the costume was noted in several prominent instances. Mrs. Shipman's dinner gown of dull-blue net and silver was worn with a fur-trimmed wrap, and a hat that was heavy with dull-blue plumes.

PURPLE WAS OFTEN SEEN

The preference for royal purple also found many adherents. Mrs. James W. Gerard was seen on Wednesday night in a costume of purple with an aigretted toque of hatter's plush. Her ornaments were pearls. Mrs. Theodore Frelinghuysen wore a superb black satin costume enveloped in a wrap of royal purple satin, and a black picture hat. Mrs. Joseph Palmer Knapp wore a similar wrap with a silver-fox collar, and a mauve felt hat. Mrs. Payne Whitney exploited a beautiful purple hat with a black velvet gown. Mrs. George Gould wore a black-and-purple toilette on Friday night. King's blue was likewise a favorite color for gowns and feathers. Mrs. Arthur Curtiss James, just home from a brief European trip, was noted in the throng on Wednesday evening, looking extremely well in an elegant gown of king's blue velvet, with an overgarment that was elaborately decorated in cut steel and porcelain beads, and a becoming plumed black hat. This combination of black with blue was repeated in many different ways.

SHOULDER DRAPERY IN EVIDENCE

The Parisian adoption of the Manon Lescaut fichu was another note of the prevailing style, and one of black chiffon trimmed in fur excited remark. Also, a white lace cape, made V-shaped in front, was worn over emerald green effectively. The sailor collar, when made of lace, was a pretty accessory to dinner-gowns. One of tarnished gold lace was worn with a dead-rose (gray-pink) costume that was embroidered in selftones shaded. The full tunic of embroidered chiffon over a fourreau of dead-rose satin was held at the belt by a pretty ceinture of taffetas in dead-rose, with a cut-steel clasp. The hat was black velvet, with a white band and butterfly wings at the back.



A muff and collarette of gull plumage combined with gray chiffon showed an original fancy



A smart figure in an odd coat of crimson and black brocade with caracul trimmings

IN THE HARRIMAN BOXES

The feminine representatives of the Harriman family made an especially effective showing in the boxes throughout the week. On Wednesday evening, Mrs. J. Borden Harriman appeared in a sumptuous gown of dark-violet velvet brocaded satin, with a violet velvet hat decked in violet tulle and aigrettes; Mrs. Oliver Harriman was in gray satin with spangled veiling, and a black lace hat; while Mrs. Joseph W. Harriman was one of the most distinguished women in the Garden, gowned in a dinner frock of white satin lace and with smart little touches of black velvet on the elbow sleeves and a fascinating knot of tiny pink satin roses caught in the lace of her corsage. Her beautiful gray hair



This little white lace cape over emerald green was most effective

showed to advantage under a large black velvet picture hat. On Friday evening she appeared in a lovely costume of blue chiffon and black net, with diamond ornaments, and a black chapeau with shaded blue plumes. Miss May Harriman wore a stunning combination of black velvet, white fox furs, and a hat wreathed with made pink roses, on the opening day.

DISTINGUISHED GUESTS

There were many distinguished visitors who were attractively gowned. Lady Sifton was one of these. On Wednesday afternoon she wore a handsome tailored costume of claret-colored cloth, her high round hat being caught at the side with a touch of black and white. Her great interest in the Horse Show was due to the presence of her son, Lieutenant Clifford Sifton, Jr., who made such a favorable record by his dare-devil riding, and his pluckiness in case of accident.

AS TO EVENING COATS

Evening coats were of every style and description, with a preference in color for black, white, dull blue or rose. Usually they were cut on the loose kimono lines, and the fur trimmings were of great elegance. Mrs. Cooper Hewitt was one of those who wore a white fox collar on a black satin wrap. Those made of tapestry veiled in black chiffon were indubitably chic. There was one of banana cloth with lynx fur that was caught at the bottom with a smart butterfly of cloth. It was worn with a bee-hive hat of shirred gold gauze, having made roses all around the brim. Another of black velvet with deep embroidery was trimmed in Australian possum fur, and quaintly gathered over a cable cord to define the waist, like a bath robe, and worn with a picture hat.

SOME PARIS GOWNS

Apropos of Paris finery, Miss Vivien Gould—one of this season's debutantes—wore a charming gown of pale gray with silver net on Thursday evening. Mrs. James Speyer, recently returned from Europe, was in stunning black and white. Mrs. Joseph Widener, also was in light-blue chiffon with white net, pailletted in gold, and a large black velvet hat massed with white ospreys resembling a cloud on the side.

There is nothing prettier or smarter than white fox for collars of evening wraps, especially for young women, as shown by the Horse Show, and the white fur coats of ermine or coney, especially when combined with black fox or lynx, are garments de luxe. Fox furs of every kind and description—especially the undyed varieties—are in the highest favor,

(*Continued on page* 100)



Lord Decies, D.S.O., who acted as a judge, and was much entertained



Baron de Meslon, Lieut. Mallarme and Lieut. Jolibois. These French officers hardly proved as expert riders as was expected



Lieut. C. F. Walwyn, R.H.A., who won the Canadian and MacGrath cups



Lieut. Gorden Johnston, of the Seventh U. S. Cavalry, was the only American Officer successfully to oppose the foreigners. He won the Plaza cup



Lieut. Eben Swift, Jr., of the Eleventh U. S. Cavalry. Another American officer who did some brilliant rid- at the recent Horse Show



Lieut. Von Gellicum, Lieut. Mathon and Lieut. Coblyn. These Dutch officers in uniform were among the bright spots at the Show. They also won a cup



Lieut. Geoffry Brooke, Sixteenth Lancers, who captured the Fairbairn cup



The Hon. Clifford Sifton who rode the Wasp for the August Belmont Cup

THE CAVALRY OFFICERS WHO RODE AT THE NATIONAL HORSE SHOW



Mrs. Joseph W. Harriman at the Horse Show



Miss Leta Pell Wright and Miss Marion Hollins



Mrs. Charles Cary Rumsey (née Harriman), Mr. Claude Grahame-White and Miss Eleanora Sears



Photographs by Campbell Studios

Mr. P. G. Thebaud, Jr., and Mrs. Paul G. Thebaud



Mr. J. Pierpont Morgan's grandson, Alexander Hamilton



Mr. W. Webb Ware in Mr. Alfred Vanderbilt's box

SEEN IN THE BOXES AT THE TWENTY-SIXTH ANNUAL HORSE SHOW



Photo by Alme Dupont

MRS. SMITH HOLLINS McKIM

The daughter of Dr. Emerson of Baltimore, whose reported engagement to Mr. Alfred Vanderbilt has been denied by Mrs. McKim



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Miss Helen Taft, the latest debutante at the White House



Copyright 1910 by Marceau

This season Mrs. Gould presents her second daughter, Miss Vivian Gould

AS SEEN BY HIM

Although Blase He Finds He Cannot Escape the Christmas Spirit—Dependents Prefer Money To Trinkets—The Horse Show Like a Circus—Opera a Novelty

THE Christmas tide brings with it a flood of recollections, and after we have grumbled and scolded a bit at the extravagance of the times and the various manners of petty graft, we shrug our shoulders, resigned to follow tradition, however reluctant we may be, and presto! we find ourselves suddenly quite carried away by the very emotion of the thing.

REALLY TOO AWFUL

I always make a resolution to go to Europe just about this time and to be at sea on the date of the great festival, but this experience at best is anything but cheerful—and you escape nothing. Then I am to go south, and be en route somewhere—rushing through Mexico on a train, or perhaps crossing the Rockies on my way to California. But it is Christmastide, all the same. And so I conclude, perhaps unwisely, to keep Hillsley open for a large house party; to be in town for two days during the holiday week; to motor to Tuxedo and get up to Lenox and enjoy a whiff of the clear, crisp New England air. I rush out to the shops and make my purchases. I arrange trees for the tenants and servants. I make my accustomed donations to pet charities, and, in fact, I do just what I have done for many years past and what I shall undoubtedly do in the years to come. I could not bolt if I wanted to; I must stand to my guns.

My orders for Christmas gifts are always made weeks ahead. I have been advised by my fair friends of the Consumers' League as to the wisdom of this course. Few shops now keep late hours even during the holidays. There is, however, another side to the story—always the reverse of the medal. Many in the middle classes cannot shop during the day. The evening is their only time, and there is a fascination for all of us in going from one brilliantly lighted "emporium" to another. I have always kept three Christmas accounts. A sum is reserved and placed in the hands of my house steward for the servants. It is better to give these members of the household money. One has to do so in proportion to one's means, naturally, but I really think that they would rather have even a small amount than anything you can purchase for them.

CHRISTMAS PRESENTS

My Christmas account for my many friends of the outer circle embraces trinkets and articles of various values. It is not in the best taste to give expensive and showy things these days to any but to your intimates and relatives. To the rest I sometimes send checks. Otherwise, to the greater circle I might be tempted to add to collections of china, of bibelots—not to bric a brac, because I detest it and it collects so fast and looks so cheap and tawdry in the end. I very seldom send calendars, because I know that these are gifts from women to women in most cases, looked at a moment, with an "How pretty," and then allowed to hang somewhere and to be covered with dust for a year. And yet calendars are most useful, but they are not of that kind. The English have a nice fancy of sending personal cards, and the Royalties do this in wholesale. The personal card has come to be the fashion in this country this year, and something may be done with it as long as it is a novelty. But we are apt to regard articles at their monied and show value, and cards do not appeal to us. In Europe, you see, the people we know either are beyond reproach, or if not they try to act as if they were, and they decry anything that is ostentatious. And so I have decided for a Christmas that must be merry—for a tree for the tenants' children, and a dance at Hillsley, and a drive over to the club—it may be sleighing time by then—a service at the little chapel on the place, with the vested choir of red-cheeked urchins singing the carols, and a trial at the Waits, which do not seem to bear transplanting from England to America. Negro minstrels would be more to the point. I also send books as gifts, and all these selections are left to my shoppers, to whom I give full instructions, and who are able to get all the articles out on time. They also supply the toys and gimcracks for the trees. These shoppers are for the most part gentlewomen in what is politely termed "reduced circumstances," to whom the commissions come in handy. The one way I find to spread Yuletide cheer is to put all hands to work and allow them to earn their Christmas boxes. And after the fuss and bustle of the holidays I take a short trip to the south, before returning again to town to enter into the spirit of the gayeties of the winter.

THE VANDERBILTS ON EXHIBITION

It began quite with a flourish. I was tempted, and I fell. I went to the Horse Show. This year I found it quite interesting from a horsey point of view, very much like a circus, with a variety of turns and acts in the ring. The decorations were a bit tawdry and theatrical. The bands brayed equine music loud, and plenty of it. Quicksteps there were, and



Photographed for Vogue by Campbell Studios

Mrs. J. F. A. Clark, little Mildred and Pyrena Tilton, and Mrs. Newell Tilton, out for a walk at Tuxedo Park. Mrs Clark and Mrs. Tilton were the Misses Evelyn and Mildred Bigelow

the inevitable Madame Sherry and the ever-present Kelly. Little Buttercup and the Lost Chord were also given on the afternoon of my visit, and we nodded our heads and looked melancholy in turn as the old melodies were played. And there was something quite different from the routine of other days. It was a Vanderbilt show. The crowd loves nothing so much as a Vanderbilt, unless it be a Gould or a Rockefeller. J. Pierpont Morgan was in a box, and was fairly mobbed. There were the professional beauties of the show, about which one never hears anything more as the season progresses. It is not well to come out with a burst in the beginning of the winter. It is the old story of the rocket and the stick. The boxholders and the crowd generally mingled most amiably. New people were everywhere, and some of the women most overdressed and many very badly made up. All women, almost without exception, make up nowadays. At least, they paint their lips and have an interesting pallor, in true Parisian fashion. But there are various degrees, and you can tell the cheap cosmetics from those more expensive and put on with the touch of an artist. Many of the hats are fantastic, and stacks of flowers are worn, gardenias and orchids for the most part.

MR. CARY AND THE REST

Only a few well-groomed men—a number appearing in any old thing, and others too painfully "gotten" up. To me Hamilton Cary is about the best-dressed man in New York. I always like his morning coats. The new fad of the silk almost to the edge lapels, and the cut and lines, which suggest art nouveau. Cary always wears plain dark ties, with a simple pearl pin. As a rule, one afternoon is about all I can stand of the Show.

SWEET SLUMBER AT THE OPERA

I nodded and napped through Armide at the opening of the opera. It was rather dreary, with long intermissions. Brilliant house and many of the matrons wearing their tiaras and jewels—although there was not such a general display as there was some years ago. Just now the gardenia craze is very strong.

The most fashionable matrons have put up their jewels in their cases and have sent them to the bankers for safe keeping. They are to wear simply decked hair, with nothing more conspicuous than a bediamoned aigrette. Perhaps this is the result of the Suffrage movement. Mrs. Mackay, whose jewels are wonderful, has even discarded orchids, her favorite and the most expensive of blooms, for the more modest gardenia—which has consequently gone up in price. Some writer has said that the common sense of one year often proves the folly of another, and thus might this new reform be classed when next year's season begins.

THE DEBUTANTE JAM

In these three dreary weeks before Christmas proper, matrons are busy bringing out their daughters. This is a certain rite which seems almost religious and quite heathenish—this bringing out. Why should it be done? Why are we asked, men especially, to assemble at the inconvenient hour of five, when it is so cosy and comfortable at the club, in crowded houses, in a jam of people. The young men come in flocks; are rude—it is a fad this year; talk a great deal of slang, and rush with football tactics for the room where there is the punch bowl. Dowagers are there by the score. An orchestra concealed somewhere executes Kelly and Madame Sherry—oh, for a change!—and the latest rag time quickstep. Women this year seem especially addicted to heavy Russian scents, which are absolutely overpowering in the thick atmosphere, and the mingling of musk and the smell of food, in which bouillon and chicken salad are accentuated, would make one faint if one were not possessed of strong masculine self control.

PAPA IN ROSAMOND'S BOWER

You catch a glimpse of mamma, stout and perspiring under her pearl powder. Papa is wise, and has shut himself up somewhere in his sanctuary, and if you are a favored guest you may find the way to this masculine Rosamund's bower and be regaled with a glass of whiskey and water and the latest news of Wall Street. And after all, at such bargain-counter entertainments as these, you do not even see the chief victim of the sacrifice, who, surrounded by fading flowers and other debutantes, is somewhere in the vicinity of her maternal relative. Men have no right to be at any of these so-called functions. It is like a visit to a department shop, entrapped in a seething mass of feminine commuters.

SO CONVENIENT!

I have seen a prospectus of a western shop which advertises a brand-new and original—mark the adjectives—feature. Women who shop with their husbands, fathers, brothers and escorts can have their masculine accompaniments checked at the parcels counter. The happy men, properly numbered, are whisked up stairs in an elevator to a region where there are easy chairs, magazines, books, and cigars, and where, perhaps, by the proffering of sufficient inducement, liquid refreshment can be obtained. When the fair shopper is through with her bargains she goes to the parcels department, hands her check to the attendant goddess, and waits. The system is perfect. He is paged, and, hearing his number called, as if he were a motor cab, he hies to the elevator to be delivered safely into the keeping of his beloved. But there is no safeguard mentioned for the contingency of number checks being mixed up or lost. What a dreadful situation for a woman to find herself in if she has dropped her pocketbook or has had it stolen, or has mislaid her check. And he, waiting up stairs, is doomed to perpetual imprisonment until the matter can be straightened out. And if she, through some stupidity or carelessness at the counter, gets the wrong man! There are possibilities for a delightful drama here. Really, the scheme promises much in the way of diversion.

DANCES AND DINNERS

I seldom go to dances—unless they are very large ones and given by some distinguished or notable hostess. You must be seen at these places. At this time dancing men, like oysters, are in season, and I am not a dancing man. A large ball is an excellent place in which to appear for half an hour and to get supper before you go to bed. I suppose that, after all, the dinner is the best form of entertainment, because, like charity, it covers so many other things. It may mean a party to the play, a musicale, a concert, a visit to the

(*Continued on page* 98).

THE CHURCH AND ITS LOOSE THINKING CRITICS

AMONG the surprising facts of the new century is the positive hostility a considerable number of women, not even in sympathy with Socialism, show toward churches. Those maintaining this unreasonable attitude are, as a rule, devotees of some of the newer religious cults, which, however nebulous they may be in theory, appear to their advocates to be superior forms of belief. Some of the more extreme of the new "thoughters" advocate the abolition of churches, a proposal so preposterous as to be positively grotesque. In no department of human activity is there as much loose thinking as in the sphere of the religions of the day, on the part of persons, of course, who although they cannot be classed as illiterate, still use to so little purpose their ability to read, as properly to group themselves with the unlearned. That anyone who had given but a few hours' time to even a cursory review of the part the Christian church has played in the development of the human race, should regard it with hostility, or consider its abolition now as desirable, is inconceivable, if we suppose the student to be possessed of common sense and an ability to comprehend the meaning of the words she reads.

It is interesting to note that, at the moment while the "little learned" are proclaiming the church a negligible social quantity, that venerable institution has in dignified wise been celebrating various incidents in its wonderful career. The oldest communion, with elaborate ceremonial, recently commemorated in the metropolis the freeing from debt of the edifice which has stood for so many years on our most fashionable thoroughfare, an architecturally beautiful reminder that man cannot live by bread alone. And coincidentally this autumn other communions, brought over in the days of the Colonists, have been celebrating their centennials, the oldest of these counting two hundred and fifty years of continuous existence in the chief city of the continent.

The mere fact of its antiquity and its persistence in this country, where free inquiry and free discussion are the very breath of the nostrils of the people, ought to warn the ill-informed critic that the consequences of whistling such an institution down the wind might be serious. The fact is the church has been the only moral police force this country has had, for here not only is secular education insisted upon in the public schools, but in them no systematic attempt has been or is made to train the child in morality. No other influence in human life can be named which has conserved the things of the spirit as the church has and does. This term is intended to cover historical Christianity.

The contention here advanced is not that the church is perfect; no institution carried on by human beings, nor religion interpreted by human teachers, could, in the nature of things, be perfect. What is challenged here is the dictum that the church now is, or has been or will be a negligible influence in human affairs. The women who hold to this opinion are themselves the beneficiaries of the very force they decry. This is a statement that admits of no argument, for the fact is writ large in the history of the countries that have followed, however haltingly, the teachings of the Master, and of the great apostles of His dispensation, as contrasted with the moral status of non-Christian countries. Consider alone such a big ethical movement as that for the abolition of slavery and now also the concerted effort going on all over Christendom for the abolition of war. It is Christian doctrine that proclaims, "there is neither bond nor free male nor female" in the ideal kingdom of Christ: and what is it but the influence also of the command "Love thy neighbor as thyself" exerted for many centuries upon the naturally selfish heart of mankind, that is finally turning the thoughts of Christian nations away from the wholesale and unspeakably cruel and murderous method of settling national disputes?

Contemn the church as the uncomprehending may, even the Socialists among them can not escape its influence, for it permeates the civilization of the countries where it is the dominant religion, and it can no more be dodged than can the material atmosphere. And if ever the day could come when all mankind would say, "away with the church," that day would the sons of men sign the spiritual death warrant of the race.

The PREMIERE *of the* OPERA

Brilliant Inauguration of the Social Season—Beautiful Toilettes and Jewels Worn on the Opening Night by Well-Known Fashionables

THE mere presence of that exclusive and very important contingent known as "the world and his wife," although eminently stimulating when pervaded by a spirit of expectant appreciation, is not sufficient to insure a successful first night at the opera; nevertheless, the circumstances surrounding the première of this present season were extraordinary. It signalized the merging of the two rival companies—the Metropolitan and the Manhattan—into one, thereby removing the competition hitherto so fierce and active, and it also aroused curiosity by presenting an opera never heard previously in America, but first sung 133 years ago—Gluck's antiquated work entitled "Armide," so recently revived in Paris with considerable success, and resembling somewhat his opera of "Orpheus and Eurydice," made familiar at the Metropolitan last season.

But after all, the performance was of secondary importance to any but devoted music-lovers. The principal question was: Who is back in town, and what is everybody wearing?—everybody meaning the women whose costumes count for authority and present the hall-mark of Paris. Wherefore, despite the counter attraction of the Horse Show, there was a record-breaking attendance.

The glamour of adorable freshness was spread over everything visible—and the gowns, wraps, furs, jewels and head-dresses seemed intrusive, by virtue of their choice beauty and newness. Old familiar faces had returned to make units in that vast auditorium, with new mirth softening their lines because of a summer spent abroad or amidst delightful scenes on this side, and the charmingly youthful débutantes diffused gaiety in their anticipations of pleasure. The boxes, however, could not claim a monopoly of either good looks or frocks, for from orchestra to balcony it was like one vast bouquet of mingled flowers—a sight to behold—presenting the gleam of rarest jewels on hair and lovely shoulders, and a wonderful ensemble of color that was syncopated by the severe black costumes of the attendant men, who are never so good looking as in the evening garb imposed by society.

THE COLORS THAT PREDOMINATED

One must admit, however, that color was somewhat in abeyance on this occasion, and that toilettes of white or the neutral tintings predominated. The vivid green of the costume worn by Mrs. Frederick C. Havemeyer, who was a guest in the box of Mrs. William K. Vanderbilt, and the superb velvet gown in emerald tinting worn by Mrs. Craig Biddle, of Philadelphia, who was the guest of Mrs. Ogden Goelet, were sharp notes of contrast in the parterre boxes; so also were the sapphire blue of the toilette worn by Mrs. James Speyer's guest, the Countess Bernstorff, wife of the German Ambassador; the marine-blue satin gown of Mrs. Robert Goelet, the striking coral-pink costume worn by Mrs. Payne Whitney, the gowns of veiled cerise worn respectively by Mrs. James A. Burden, Mrs. Richard Gambrill, and Mrs. Edwin D. Morgan; the purple, velvet and silver toilettes worn by Mrs. Charles B. Alexander and Mrs. Augustus D. Juilliard, and Mrs. J. Gordon Douglas's ruby satin frock; these were the most prominent exceptions to the all-white or pastel rule. Mrs. Havemeyer's green gown was a stunning effect embossed in white velvet, with which she wore some beautifully set pearls. Mrs. Vanderbilt's ornaments were also pearls with diamonds, and her toilette of black-and-white raised velvet was relieved with jetted net and ornaments. Mrs. Biddle's gown was altogether original and attractive, the bodice being made in the new manner to show one-half of the green velvet, extending down to form the left sleeve, and the other half of crystal net over white satin. The tunic and skirt also revealed this same combination, beautifully carried out, and a velvet fillet with diamond ornaments encircled her pretty head. A regal effect was Mrs. Ogden Goelet's gown of sapphire blue satin, worn with a diamond tiara and a black chiffon scarf. Mrs. Juilliard also wore a tiara of diamonds and a necklace of pearls. The jeweled coronet worn by the Countess Bernstorff gave her an air of great distinction and pre-eminence. Mrs. Speyer, whose guest she was, was charming in a gown of old rose veiled in lace of black and gold, with a collar and ornaments of pearls and diamonds.

RESPLENDENCY OF JEWELS

By reason of the gorgeous resplendency of the jewels that she wore, as well as by her great personal attractiveness, Mrs. George Gould made a notable picture in the box where she was the guest of Mr. and Mrs. Henry Clews. Her beautiful gown of Venetian yellow raised velvet was trimmed in rich bands of Russian sable, and the dècolletage was surrounded by a narrow band of the same fur. Her magnificent coronet of diamonds was skillfully placed in her dark hair, and her necklace and stomacher of emeralds and diamonds was a triumph of rare gem-setting, the emeralds showing the favorite table cutting, and the whole displaying the newest art in such matters. Mrs. Clews, also, wore superb jewels and a distinctly novel rope of black velvet wound with strands of pearls and diamonds for a head-dress, her dog-collar of the same gems being especially becoming with her toilette of rich white satin, veiled in silver gauze. Mrs. Clarence Mackay was in blue and silver, the foundation of her lovely costume being of blue cloth of silver veiled in white lace. She wore her diamonds sparingly on this occasion, but her corsage was decked with gardenias.

ORCHIDS AND GARDENIAS WORN

Corsage flowers were not largely in evidence, but when worn, the demands of fashion were satisfied by either gardenias or orchids, pinned at the left side of the ceinture. Mrs. Cornelius H. Tangeman added mauve orchids to her toilette of heliotrope satin, and Mrs. Stanley Mortimer gardenias to her gown of ciel-blue satin, while Miss Suydam wore the same rare blooms with her pretty frock of white satin. Mauve orchids on the corsages of pale-blue costumes were especially pretty, and were noted in several instances. The absence of feathers in the hair could not fail to be remarked. Jeweled bands of velvet or gold ribbon, or the Hindoo turbans of malines that Paul Poiret has advised as the proper complement to his dainty costumes, caught on one side with handsome gem ornaments, or possibly head-dresses made of gold or silver lace, were substituted for the former aigrette and paradise decorations that have held sway so long.

There was nothing more attractive to be seen in all the glittering array of the horseshoe than the matrons in stately black—not even excepting the sweet daintiness of the newcomers to the ranks of society, the débutantes, who were dotted here and there in frocks of light colors. Mrs. Edmund L. Baylies, who was in black velvet, relieved with rich lace, wore a superb tiara and necklace of diamonds. Mrs. Elbridge T. Gerry, also in black velvet, wore an especially beautiful tiara, neck circlet, and corsage piece of diamonds. Mrs. Luther Kountze was in black velvet, relieved with point lace, wearing ornaments of pearls and diamonds. Mrs. Oliver Harriman was in black velvet, with a point lace fichu and pearls. Mrs. J. Pierpont Morgan was in black satin with Duchess lace, and a diamond ornament of great beauty on the corsage. Mrs. Walter Burns wore black satin embellished with silver lace, plus a necklace and tiara of diamonds.

MANY GOWNS OF WHITE SATIN

Frequently repeated was the combination of white satin with crystal net, or silver lace, worn with the accompaniment of diamonds. Mrs. Orme Wilson wore a stunning diamond tiara, with a lovely gown of white satin that was enriched with silver lace. Mrs. August Belmont was in white satin, veiled in crystal net, wearing a diamond corsage ornament of exceptional beauty, and her guests were Mr. and Mrs. Edwin D. Morgan and Mrs. Sidney Dillon Ripley. Very lovely since her return from abroad was Mrs. Philip Lydig in white satin, the dècolletage bordered with silver lace, and wearing diamonds. Mrs. T. J. Oakley Rhinelander wore a costume of silver gauze combined with white satin. Miss Dorothy Whitney was also in white satin veiled in silver lace.

OLD JEWELS RESET

On every hand was beauty, youth, luxury, and ravishing clothes, worn by women famous for many reasons other than their wealth, but all drawn together by the spell of divine music, to be diverted and entertained. Everything indicated the start—the formal beginning—of a most brilliant social season—new faces, new sumptuousness in furs, new gowns de luxe, new settings to gorgeous old family jewels, vis-a-vis to those of more recent possession. And apropos, it may be mentioned that there is as much fashion nowadays in the manner of having one's jewels set as in the Parisian cachet of one's costumes, for to be out of date in the style of one's stomacher or tiara or necklace is exceedingly bad form, unless it be known that one has made a fad of antiquity in gem-setting. Perchance, a certain sort of setting may have been devised to suit the whim of some famous queen or princess or European court beauty by Cartier, of Paris, who possesses great originality in this direction. Straightway, everybody rushes to have it duplicated. Let us suppose, for instance, that Mrs. Cornelius Vanderbilt should decide to have her superb emeralds reset—for she is the possessor of some very famous emeralds. Shortly after the announcement of her intention to her jeweler he would submit a scheme of the very latest and newest fashion in such matters, and before long she would have the satisfaction of appearing in a practically new display of her old gems, entirely up to date and exceedingly beautiful as well. Women who are familiar with the various styles and dates of setting become very expert in detecting the slightest novelty of treatment when worn by others, and are correspondingly appreciative, just as a botanist would take delight in new developments of old familiar flowers. Many of the jewels worn on the opening night of the opera had been purposely reset for the exigencies of the present season, and represent the last word.



Mrs. J. Borden Harriman in purple chiffon oddly striped with velvet



Mrs. James W. Giraud, bowing to Miss Gwenfra Williams



Photo by American Press Ass.

Mrs. Austen Gray learns of a victory



Mrs. Herbert Shipman in blue velvet and brown furs occupied box 20



Mrs. Joseph Stickney entertains a small visitor in her box at the Horse Show

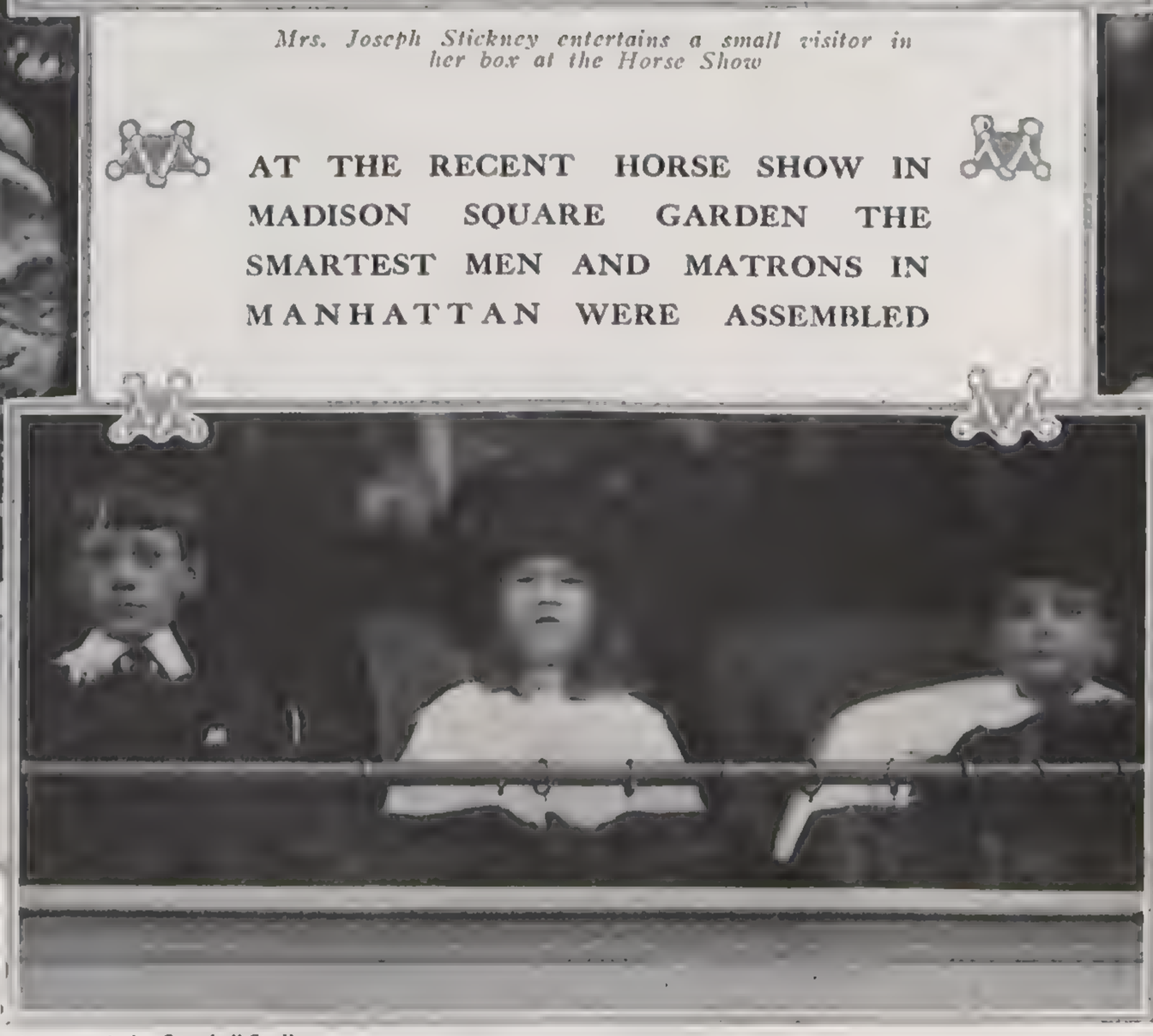
AT THE RECENT HORSE SHOW IN MADISON SQUARE GARDEN THE SMARTEST MEN AND MATRONS IN MANHATTAN WERE ASSEMBLED



Mrs. Smith Hollins McKim in box 13



Mrs. Hamilton W. Cary in black velvet and sables



Photographs by Campbell Studios

Master William H. Vanderbilt, son of Mr. Alfred G. Vanderbilt, and Cathleen, Mr. Reginald Vanderbilt's daughter



THREE ATTRACTIVE AFTERNOON GOWNS WORN AT THE HORSE SHOW, SUCCESSFUL COMBINATIONS OF VELVET AND SATIN, CLOTH AND BRAIDING, ZIBELINE AND FLUTED VELVET RIBBON

For descriptions see "What They Wore at the Horse Show," page 23



Gown of chameleon marquisette with deep bands of bronze lace and hand embroidery



New picture hat by Suzanne Weiss, trimmed with a single upstanding plume

Theatre cap of gold and oxydized lace, with a pink rose at the left side. From Dobbs

This grenadier pompom of yellow and brown is placed on a black silk plush toque. From Dobbs

Black velour hat faced with shirred white net and trimmed with white ostrich feather and a pink rose. From Dobbs



Satin gown, loosely veiled with chiffon, with which is worn a wrap of the same materials

TWO CHARMING GOWNS OF MARQUISETTE AND CHIFFON, AND A LOVELY WRAP, A PRETTY LACE THEATRE CAP AND SEVERAL SMART MID-SEASON HATS



AN EFFECTIVE CLOTH COSTUME SHOWING THE NEW SAILOR COLLAR DEVELOPED HERE IN CHINCHILLA, AND A SMART SEPARATE WRAP OF SATIN TRIMMED WITH BANDS OF SKUNK

For "Fashion Descriptions" and prices of patterns see page 72

NEW PHASES of the WINTER MODE in PARIS

Important First Nights Reveal Wonderful Toilettes Both On and Off the Stage—The Dress of the Smart Young Parisienne Follows Quaintly and Amusingly the Line of Her Mother's Gowning



Winding the throat with beautiful lace scarfs heavily weighted with jet is an effective new fashion and an admirable treatment for a neck that no longer shows the firm contour of youth

SMART French women, tempted by the beautiful weather of the autumn, have rested later than usual at their chateaux, contenting themselves by motoring up to Paris for the races, but, at last, town is filled with its own again. Late of an afternoon the short rue de la Paix and the wide, grand Place Vendome are all awhirl with carriages; they draw up at the swagger tea rooms and splendid shops, and women step daintily from them to stroll a little before entering.

STAGE GOWNS

Four of the great gown designers of Paris outdid themselves in the gowning of "Les Marionnettes," the new play of Monsieur Pierre Wolff's, produced at the Comédie-Française. It was an enchantment, this premiere; a veritable feast of the senses! Such splendor of gowning is rarely seen! With words, and black and white drawings, they can be only feebly portrayed. Mlle. Piérat was a dream of beauty in a wondrous Redfern toilette that transformed her from the little *pensionnier* of the first act into an audacious, elegant charmer of her own husband, incomparable in the seduction of her golden robe, and draperies of gold tulle, embroidered with precious stones. Every movement of her exquisite figure produced a wondrous play of color. So beautiful was this gown the audience broke into rapturous applause. Though far from scanty, the folds of the skirt clasped her limbs closely, and one shoulder of the corsage appeared to be quite naked, covered only by one thickness of flesh-colored mousseline de soie. It was oddly belted with gray velvet that rose onto the unlined part of the corsage into a little point. (See illustration.) Two gowns, worn later, showed adorable color schemes; one of shaded purple gauze embroidered in silver, hung, transparent, over pale mauve satin. The second, of ivory white Alencon lace hung over a blue ribbon striped underdress.

LOVELY VELVET GOWNS

A true Parisienne was Mlle. Prevost, wonderfully gowned in geranium-red velvet. The straight skirt, gathered lightly to an oddly shaped corsage, mounted in a one-sided point on to an unlined chemisette of flesh-colored tulle. A bit of embroidery crossed the front, and bits of velvet applications trimmed the sleeves. Her headdress of gold braid supported tall black and white aigrettes. (See illustration.)



This charming latticed cap of gauze ribbon prettily reveals the hair, while the dainty Charlotte Corday bonnet of silver lace permits only a glimpse of the curling locks above the face

Everyone who saw it, and is capable of doing so, will undoubtedly copy for an afternoon reception gown the beautiful costume designed by Martial et Armand, and worn in this play by Mlle Robinne. Of blue velvet, the skirt was shaped in two parts, the trailing lower skirt hemmed with a wide border of skunk fur. A large Louis XI collar of rich Venise lace was also fur bordered.

A lovely woman in the audience wore the gown depicted on the right figure, page 38. Of shining black satin the skirt was peculiarly graceful in the adjustment of the back panel; arranged with ever so little fulness, it dropped straight from under a high waisted, jetted bodice. The cream lace of the under corsage showed prettily through the transparence of the jet bodice with its jet shoulder straps; and wide jet bands trimmed the skirt panel. How pretty she was with her blonde hair, pressed closely over her temples and banded with jet that twisted into large, flat rosettes over her ears!

SMART NECK SCARF

The large scarf that winds the throat of one of the figures is a new fancy, and an altogether charming and practical accessory to an evening toilette for those women who do not care to have their throats wholly bare. Four or five yards in length, according to the hight of the figure, it measures but fourteen inches in width. Except for a space long enough to wind the throat, it is weighted its whole length with fine jet tubes and beads. The ends are heavily embroidered with jet, and fringed with jet. The end thrown back over the shoulder is left the longest, to drag with the skirt. The weight of the trimming causes this scarf of fine Brussels net to cling closely to the throat, without disarray. The effect of this sparkling, filmy, slender line of transparent black over the white gown was adorable. Wide white Alencon lace simulates an over-skirt, and narrower bands edge the sleeves of the corsage that shows again the renewed fancy for having the greater part of an evening corsage of unlined, flesh-colored mousseline de soie. (See illustration.)

SILVER LACE DECORATES COIFFURES

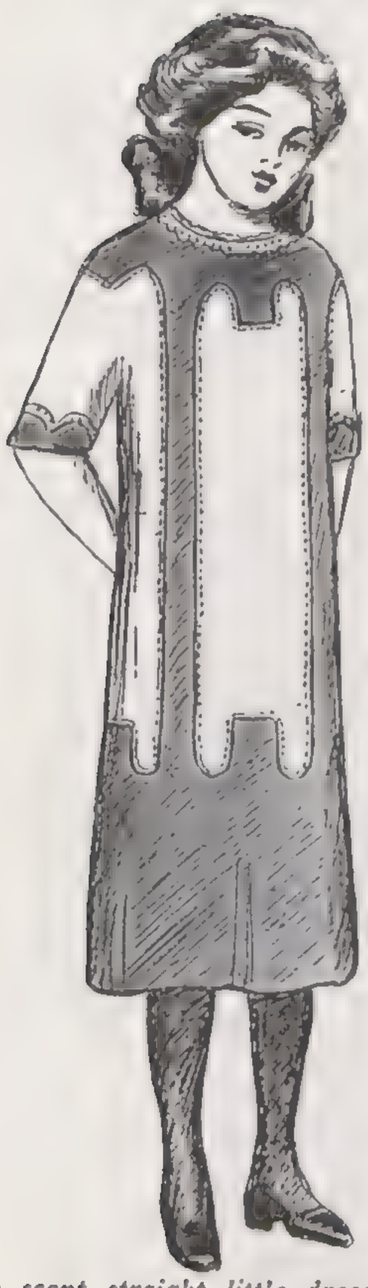
Head-dressing for evening shows an enormous degree of elaboration evidenced to a quite unusual extent in the toilettes of Mlle. Piérat and Mlle. Prévost, shown in the drawing. Far prettier than either of these, if not as original, are the two heads of the illustration. A black-haired beauty with a sweet, youthful face wore the Charlotte Corday bonnet made of silver lace. Small silver roses, wreathed with tails of black bear fur, hold in place the little frill that falls so enchantingly over the hair. Dainty, and most original, is the head-dress on the left; it protects the hair from disorder without in the least concealing the beauty of its coloring. A young, silver-haired woman wore this pretty thing made of a lattice work of silver gauze ribbon; it is bound by a band of plain silver gauze, and a bunch of silver roses, their leaves closely folded over pink centers, is posed at one side. Several heads, noted at recent premieres, piled high with short curls massed at the back of the head on a line with the crown, with other, shorter curls clustering about the nape of the neck, were banded with wide jeweled gauze clasped at one side by a great rosette, or they sustained towering feathers. However the adornment is arranged, the hair is low over the temples and there is an entire absence of "rats."

SMART COSTUMES OF WHITE SATIN AND RED VELVET

In the play "Le Million," Mlle. Yvren wears a Drecoll dishabille toilette of white Liberty satin made with an adorable simplicity. The close-hung skirt opens at each side, revealing an under-dress of lovely, rose-leaf-colored mousseline de soie. The shoulders are covered in clinging folds with a fichu of the same rose-colored transparency, frilled with filmy lace. In the same play Madame Bert wears a robe d'interieure of old-red velvet, shaped on the simple lines of the First Empire. The high waist is belted with soft black satin tied in a big bow in the middle of the back.



Mlle. Prevost's exquisite geranium-red velvet gown with its odd little corsage shaped into a one-sided point—a distinctly new note



These scant straight little dresses are the newest mode for school girls

AT THE OPENING

The magnificent salons of Bechoff-David were crowded by swagger French women bidden to their late autumn opening of winter gowns, furs, and wraps for day and for evening. With the fine old staircase banked on either side with tall palms and flowering plants, concealing electric lights, the great flower-decked rooms, and the pretty, smartly gowned mannikins moving leisurely about, there was an "At Home" air, pleasing because peculiar to these late affairs; so different from the crowded, rushing August openings, thronged with foreign buyers. How splendid the furs displayed that day! Fancy a gown of soft, satin-like black breitchwantz, its corsage lightened by black mousseline de soie, and dainty trimmings. Then, worn over this, a half-long, close-clinging coat of the same fur! And how sure and light the touch of fingers that fashion great collars—as large as capes—on satin manteaux of blue or black mousseline de soie, trimmed with fur borders!

NOVEL COLLAR EFFECT

Quite new is a collar on an evening manteau of black Liberty satin shaped with a long point hanging at the left side of the back, ending in a long black silk tassel. The weight of this on the unlined satin naturally pulls it into fascinating puckers at that side. And on another black satin manteau was a flat collar of dark, French blue mousseline de soie trimmed with fur, it turned narrowly at the back, widening towards the front, falling then softly below the waist line. They showed new velvet and cloth coats, half and three-quarters long, of graceful, clinging cut. Fascinating were new coats with the sides longer than the back and front, and there were tiny bolero jackets, drawn into a short waist with big shirrs, trimmed with fur to wear with fur-trimmed muffs made from the same cloth; in this case a deep, old-red cloth trimmed with taupe fur.

A REGAL FABRIC

Most elegant of all were whole costumes of *velours perlé*. The effect of a black, or darkest blue, velvet speckled thick with the tiny steel and black beads is entrancing. There is no trimming on these gowns, except handsome buttons and rich fur. The coats are of the length mentioned above, and the slenderly hung skirts drag a few inches on the ground. Quiet, refined, these costumes are conspicuously elegant. With all these characteristics was a costume of rich black satin displayed that day. Its clinging, dragging, straight-hung skirt was wide-hemmed with black fur, and the three-quarter long coat, of the same satin, had its wide flat collar, pointed revers and deep cuffs faced with fur. They have new muffs at this house made of putois, opossum, and ash-gray fox fur, shaped in an odd cask form. Fascinating, they captivated all who saw them.

ORIGINAL FUR TREATMENT

Fur was oddly used on a stunning gown of blue velvet, with a skirt that opened at each side to show an under-dress of white mousseline de soie trimmed at the hem with Bruges lace. There was an unlined mousseline de soie guimpe; and a mousseline bertha edged with Bruges lace folded the shoulders to cross in front, the ends hidden inside the belt. This was the novelty, for it was of chinchilla fur; a four-inch band circled the waist, and fastened in front with one end turned over the other to drop in unequal lengths, the ends rounded, in paddle shape, and trimmed with heavy silk fringe.



Left: Mlle. Pierat's superb golden gown embroidered in jewels—a Redfern design. Right: Black satin and jet with bodice of cream lace. The back panel, heavily bordered with jet, hangs loose from the skirt

THE TINY PARISIENNE IN BLACK VELVET

The rage for black velvet gowning reaches down to the tiniest of feminine mites. A charming fad. What can be more beautiful than the contrast of the dense blackness of soft velvet against the rose-leaf tint and texture of a child's skin? These black velvet garments are trimmed with lace and fur exactly like those of the grown-ups. A blond-haired little maiden is adorable in a short-waisted frock of black velvet, held loosely by a girdle in double lines of big gold cords, knotting tasseled ends in the back; sharp points that shape the top of the bodice are held to the chemisette of white point d'esprit by flat gold buttons, and short velvet sleeves meet in buttoned points on top of the long white ones. Barely reaching to the knees, the straight, scant skirt is trimmed at the hem with the tiniest of pin tucking, alternating with fine silk soutache braid. Her yellow hair waves loosely over her shoulders and is tied a-top with a windmill bow of shrimp-pink ribbon; her silk stockings match her gown, and her gold-buckled shoes are of black velvet.

BLACK VELVET WITH CACHEMIRE EMBROIDERY

For a ten-year-old girl a little gown of black velvet has the fulness lightly drawn at a high waist line in big corded shirrs. The skirt is hemmed deep with embroidery of coarse silk, done in rich, low-toned cachemire colors. Narrow bands of embroidery edge the short, loose sleeves, and follow the line of the neck—cut after the now universal fashion of long ago—straight across from the hollow of the neck to the edge of the shoulders—a charmingly picturesque finish with or without a chemisette. In the case of this little frock the chemisette of écru dotted net had half-long sleeves wrinkled closely to the arms. The ribbon hair bow, of dull copper color, was in perfect harmony with the tints of the embroidery.

ANOTHER QUAINT VELVET COSTUME

Try to imagine a black velvet gown, suitable for a girl of ten years of age, made of a doubled strip shaped to accommodate the head and shoulders in its adjustment. The short sleeves are shaped in one with it, and the control of the fulness at the waist line is achieved by a soft sash of black satin tying in a large, flat bow at the back. Below the waist the two breadths are left open, though with touching edges; it is only in animated motion they fall apart to disclose the white lace underdress. With a chemisette of white mousseline de soie, made with a Moyenage choker and long, tight, wrinkling sleeves, this little costume is the quaintest thing possible. In the street this bit of French infantile elegance wears a béguin bonnet of black velvet trimmed with a rosette of ermine tails, and a long ermine coat.

CHILDREN'S HATS

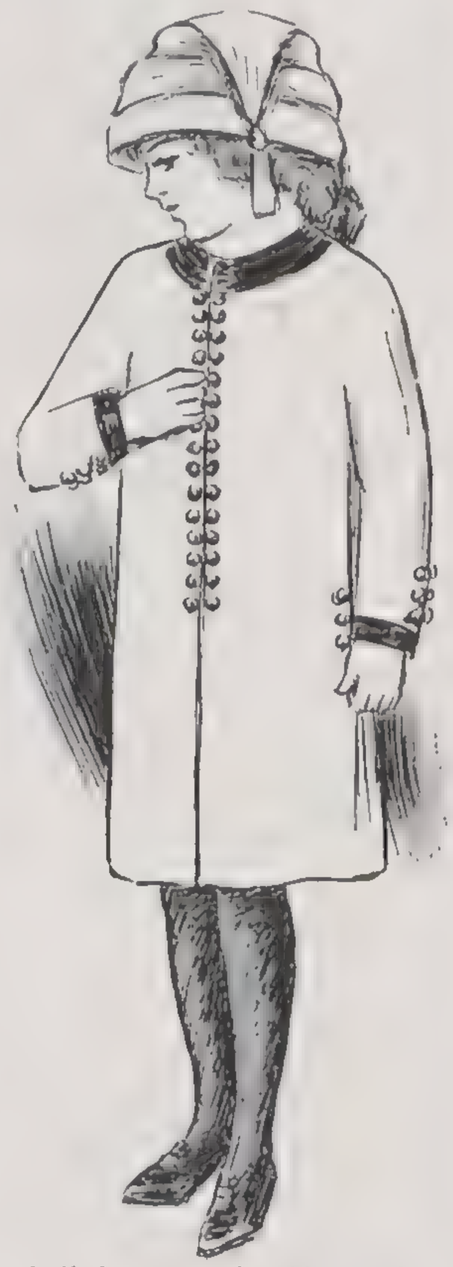
Hats are as important for the little ones as for their mammas, and in form and in trimming are not unlike them. They are soutachéd in metal braids, and adorned with embroidered bands; great windmill bows trim them jauntily, and great choux of velvet or ribbon hang fur tails. A pretty black velvet bonnet for a nine-year-old girl has for trimming only one flat rosette of ermine tails. A shaggy white felt, turning sharply up at one side, drooping low on the other, is trimmed with a fur rosette that holds in place two velvet quills, edged with fur.

DANCING-SCHOOL FROCK

Quite like her mamma is a girl of twelve in her dancing-school frock of white crêpe de chine, inset on skirt and blouse with heavy Venise lace and Valenciennes lace. Over this sheath gown is hung a tunic of rose-leaf pink, silk voile. A little shorter than the gown, it is hemmed with sable fur, and a few inches above that is a line of silk rococo roses. This pretty decoration also is on the short open sleeves. A high, round waist line is shaped by three shirred cords set an inch apart; they end at the back under a wreath of the silk roses.

SMART SERGE FROCK

A utility gown, of dark blue serge, for a fourteen-year girl is smartly made with a straight skirt smoothly fitted over the hips; its upper edge is cut in small, rounded tabs, two back and front, that button up on to the blouse bodice over a soft belt of black satin ribbon; large flat black satin covered buttons hold them. A four-inch wide bias band of black satin hems the skirt below a much wider band of blue and green plaid, and the blouse bodice is so pretty with a deep yoke, and three-quarter long sleeves of the plaid; these are drawn, a little full, into deep black satin cuffs with smart little under-cuffs of bright red silk; and coming from under the plaid yoke is a second tiny pointed one, of red silk.



Practical little coat of white ratine with touches of black velvet and an effective use of bullet-shaped buttons of pearl



Three of this season's prettiest models for debutantes' dancing frocks

ERMINE COAT FOR TOT OF THREE

Of a bright morning certain portions of the Bois are gay with smartly gowned children with their bonnes. The other day I saw there a baby girl, of perhaps three years, wearing a little coat of pure white ermine treated quite like cloth in its adornment of big, silk-covered cords and large, flat, pearl buttons. Hugging her sweet face close, her ermine bonnet, trimmed with silver lace and a wreath of silk rococo roses, tied under the chin with wide white ribbons. Her long leather leggins and shoes were white. With the same bonne an older girl was adorable in a coat of bright red ratine trimmed with black passementerie cords and buttons. Wide cuffs of black astrakhan held the fulness of the sleeves, and there was a shawl collar of astrakhan. Her big Directoire cabriolet of black velvet was edged with astrakhan and trimmed with a cluster of silver roses set at each side, just back of the ears.

WHITE SILK COAT

Walking with her mamma, how dainty a little creature in a coat of chalk-white, armour silk—a silk much in evidence at the moment—trimmed elaborately with silver and white soutache braid. Large half-squares of it were set corner to corner about the hem, with up-standing points, and there were shoulder caps and deep cuffs of the embroidery that held the fulness of the sleeves between—after the manner of sleeves of a few seasons back, and there were large silver buttons. Hemmed with black-tailed ermine, a deep, square collar of the silk turned over on to a wider one of black satin. From the tip of her ermine *"bonnet de police"* fell a long, black tassel.

WHITE CLOTH ON SABLE

Quite too adorable was a tiny tot in a coat of white satin cloth, trimmed with sable bands on the big revers and wide cuffs; gold buttons set inside sable rims closed it at one side; she wore a cloche hat of black velvet trimmed with two little sable animals meeting heads and tails; and with her was a flashing bit of motion in a red pointed cap shaped exactly like a "fool's cap"; a black tassel fell from its peak and black braiding trimmed the edge above a frill of white lace that fell entrancingly over the curly dark hair. Her little coat was red, also, and trimmed with revers of black moiré silk edged narrowly with black fur.

COSTUME FOR A GIRL OF TWELVE

Nothing is too expensive for these darlings of fortune. Just sent home from a great house of the Place Vendome, designed for an ash-blonde girl of twelve years, is a charming costume of dark blue velvet, lined with pale blue satin. It is extremely smart with its high waist line in the back marked by a half-belt of black braid embroidery edged with fur; its large Directoire revers and cuffs are edged with fur, and big, fur-edged buttons close the garment at one side, with cord loops. The big cloche hat sent home with it is of plaited black velvet faced with shrimp-pink silk, and trimmed with a wide band of embroidery in which predominate pale blue and pink shades.

NEW COAT AND FROCK MODELS

The little coat of the illustration, of practical shape and finish, is of white ratine with black velvet collar and cuffs, and many big bullet buttons of white pearl. Of a pretty shade of gray-blue marquisette is made the little girl's frock of the second drawing, trimmed with shot green and blue taffetas, and a little embroidery of the same colors edges the neck.

DANCING FROCKS

Of the three pretty dancing gowns of the illustration the one at the left is of Saxe-blue mousseline de soie under rose-colored mousseline de soie. The rose-colored ribbons that cross the corsage, passing under the tunic, meet knee high and turn to circle the skirt between two frills of blue mousseline de soie, all curve in front, leaving an unveiled portion of the underskirt. The edge of the corsage and chemise sleeves are simply edged with a line of *á jour* work.

The right figure of the group also wears Saxe blue—a full tunic of it, hung over a sheath of pink satin; the fulness of the tunic is held at the bottom, in a manner that shapes a little frill, by a garland of tiny pink silk roses with a rhinestone dewdrop sparkling inside. A close-wrapped bertha of cream net covers the shoulders and supplies the sleeves; the ends disappear inside the corsage edged with roses, and the soft belt is of blue satin.

White mousseline de soie over white satin clothes the middle figure of the group. Silver braid, glass tubes and pearl beads embroider the edges of the double tunic, border the sleeves, and the bertha that shapes the décolletage. MME. F.



No. 1—Attractive Paquin model developed in blue velveteen with a touch of red at the collar. Pattern, $2



No. 4—Cheruit one-piece frock made on simple lines to wear under a fur coat. Vogue pattern, $2



No. 5—Effective gown of crêpe de chine; the collar and cuffs are embroidered in wooden beads. Pattern, $2

SMART FASHIONS *for* LIMITED INCOMES

Bolero Suit Strikes a New Note—Remodelled Short Fur Coat—Two Shades of One Color—Varied Uses for Odd Lengths of Old Lace

THE first model, a Paquin, has a jaunty coat that gives the quaint, straight, shortened look to the figure. The skirt is a progressive one, with plaits that open just a little below the knee—a forecast of what we may expect when the perfectly straight models pass. In dark blue velveteen this is offset by a touch of red which, together with the black braid, gives an attractive finish. Indeed, this red is in two shades—the inner collar a very dark, rich tone, the band on the arm, with the scrolls of black over it, being very bright. This use of two reds is one of the new touches of the season. The broad revers are of black military braid and go around the shoulders into a square sailor collar. The same braid appears again across the back of the coat above the waist line, with the same scroll work of narrow braid under it that is seen at the front edges of the coat. The great square blocks of braid which, with gold buttons, serve to fasten the front, are a unique treatment. Just at the hip line in the skirt there is a band of braid, which at the middle back is laid in a flat bow.

BOLERO SUIT

The model illustrated in the second drawing marks decidedly the reappearance of the bolero. The original is a design by Francis in black velveteen with black satin and braid and a touch of Persian just under the square notching of the jacket. The high black satin girdle suits this style and ties at the back into a broad bow, to show which the coat is carried up in an oblong opening. The tight, straight skirt buttoning on the left hip is a simple model of which one never tires, as it is becoming to most figures and particularly natty. The hem is in black satin, and there is just a line of braid above it. The box plait at the back of the skirt repeats the satin buttons on the right side, but at the bottom instead of at the top. Around the low arm-hole there is a band of satin, and the satin collar is edged in braid.

MAKING OVER A SHORT FUR COAT

The coat and skirt reproduced in the third sketch give a model by which an old-fashioned Persian lamb bolero was made over into an up-to-date hip-length jacket trimmed in braid. The skirt to go with it shows the same braid, and the two make a very attractive costume. The bolero was a relic from the days when sleeves were much larger than they are now, and by taking out the extra skins in the sleeves and adding them on at the middle front and back, it was possible to make the coat the desired length, as the panels of braid on either hip did not require any of the fur under them. Either black velveteen or cloth may be chosen for the skirt, and the buttons should be gun-metal, in bullet shape. The braid is a coarse-meshed military variety, such as is procurable in very wide measurements. At the back the skirt has a broad box plait stitched down as far as the braid panel, where it flares a little. If fur is scarce for the revers and cuffs these could be made also in military braid with an edge of satin as finish. Of course other furs beside Persian lamb can be made over in this fashion, as braid is used with all kinds of skins.

CHERUIT MODEL IN BLACK VELVETEEN OR SATIN

The one-piece frock on simple lines worn under a separate fur coat, or one of matching material, is the best all-round practical and popular frock in which to invest. Its uses are so many that with such a gown one is ready for almost any daytime occasion. It is not too elaborate for morning errands—will answer for any but the most elaborate luncheons and for almost all afternoon functions. Velveteen is of course a conspicuous fabric of the winter's models, and that shown in the fourth drawing is presented in it with yoke, cuffs, belt and side panel in a faded blue Persian cloth—the buttons being a dull blue with a little Oriental coloring. The sash and pipings are of black satin. The little black tie has fringed ends, and is seemingly a continuation from under the yoke of the piping at the neck. Undoubtedly this is charming in velveteen, but when getting the gown late in the season it may be the part of wisdom to choose for it a material that is appropriate for the first spring weather. Black satin could be utilized for it, or méteors in blues, greens or grays. Brown is not a good choice for a gown that is to be worn in warm weather, unless it be in the thinnest sort of material, such as voile or chiffon. The neck is pretty as it is, but if desired it may be filled in with a fine net lace collar to match the undercuff. If satin is the material selected, get it, if possible, in one of the brilliant lustre wool-back satins. By the latter part of December there will be remnants of this on sale at far more moderate prices than were asked for it earlier in the season. It is very wide and will not require a great deal for this model. If one should fall short of satin, the entire waist, except the two pointed pieces that are brought up in front, could be made of chiffon over a thin satin to match the gown itself.

TWO SHADES OF ONE COLOR

There are all sorts of combinations that could be carried out with good effect in the fifth model. It is shown in a fine old-blue crêpe de chine—the front panel and side pieces being of dark blue velvet, and the belt and tie of black satin. The collar and cuffs are of satin embroidered in wooden beads, the tiny frill around the neck being two pieces of inch-wide satin ribbon—the under one in dark blue, the upper one in white. Satin could be combined with a light-weight cloth, equally well, in this gown. For southern wear or in the earlier spring, choose a thin silk voile over satin and satin panels. A white foundation with blue or willow green over it would be lovely. The trimmings are a darker color than the gown itself. These will, of course, look darker than the material if it is a transparent one made up over white. The cords joining the buttons are of heavy silk cable, matching the gown.

SERGE FROCK WITH RUSSIAN COLORINGS

Very girlish and attractive is the original of the sixth model, a dark blue serge with cerise, purple and yellow in the embroidery around the neck. The belt is a straight band of black satin fastening under a buckle of the embroidery and the little tie of black satin with gilt tassels. At the bottom of this skirt and down the side seams there is a two-inch band of braid with buttons of black. Just below the knee there is an inverted plait that flares inward rather than outward. The sleeve is joined to the long shoulder by a piping of the material, and the girdle is carried quite high in the back with considerable fulness underneath it. Have this in the hard finished dark blue serge that costs $3.50 per yard. It wears so well that it is fully worth the price.

MODELS WITH LACE

The two sketches on page 74 give suggestions for using odd lengths of lace that one may have put away and which are not enough for an entire gown. In the seventh model one could utilize a lace shawl in the skirt without cutting it, draping down from the belt in the front and catching it up at the back, leaving a tunic opening on the right side. Under this is a plain slip of satin which is also used for the girdle and for the lower half of the bodice. A pale shade of green with white lace over it, or pink with black, would be lovely. The ornaments at the bust are of silver or gold cord, whichever best suits the colorings used. For a woman who is no longer in her first youth gun-metal gray draped in black lace is charming.

The eighth frock has crêpe de chine laid over lace, which is tacked on a satin foundation. Cream lace with maize for the overdress and a belt of corn-flower-blue satin is unusually good.

SMART WINTER SHIRTWAISTS

One can be well turned out in shirtwaists for morning wear by adopting the plain tailored model in silk, flannel or linen, made either with or without a yoke, and soft turn-down collar. This style waist is worn by the best dressed women with rough tailor suits almost to the exclusion of fancy models. At the Hot Springs, for instance, such a costume has been accepted for daytime wear, not alone for those who are playing golf or tennis but as a general simple uniform. The collar has long front points that fasten down on to the skirt with small pearl buttons, and with it is worn a long four-in-hand scarf, the knot of which comes out in front of the collar. The edges are caught together with a gold bar or safety pin. This tie may give expression to a grave or gay taste, and be in sober browns, grays or blue to match a utilitarian costume, or in vivid greens or reds to give contrast. For the most part, it is of the crocheted or knitted kind, but again one sees it in soft-finished plain or ribbed silks. With the ends held in by a long, jeweled brooch (the narrow shape fashionable at the moment under the name of veil pin), the latest smart touch is added.



No. 3—Excellent model for making over an old-fashioned fur coat and a smart skirt in cloth or velveteen. Vogue pattern, $2

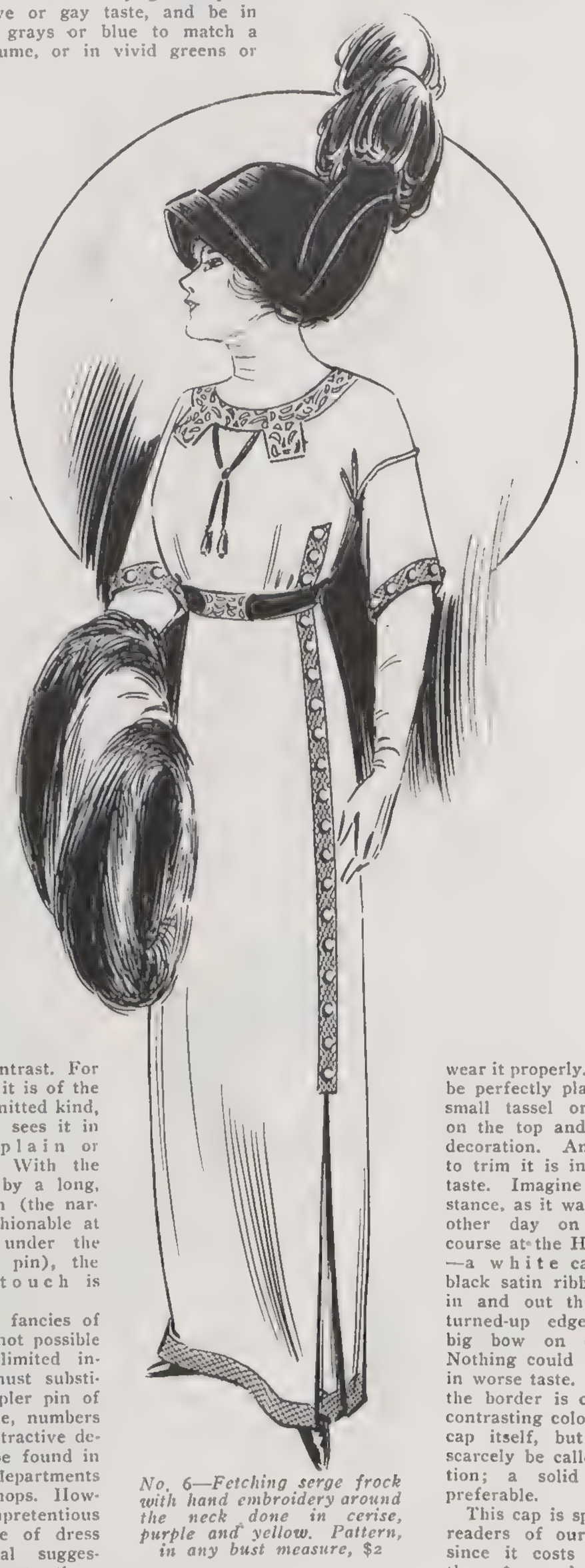
But jeweled fancies of this kind are not possible to those of limited incomes, who must substitute some simpler pin of the right shape, numbers of which in attractive designs are to be found in the jewelry departments of the large shops. However, this unpretentious shirtwaist style of dress offers practical suggestions not only to those who live permanently in the country, but also to those girls and women who reside in small towns and cities where informal costuming in the morning is accepted. The blouse can be readily made at home from a good pattern, and it is laundered by the usual run of laundresses. The cuffs should turn back and fasten with links.

WHITE CORDUROY

The woman who is looking for a serviceable all-the-year-round white material can find nothing better than corduroy, for it is not only suitable to all seasons but it washes beautifully as well. In a coat and skirt with fancy blouses it makes a smart costume, and it is also admirably adapted for separate skirts. Just now it is a fashionable fad, and therefore has more distinction than serge. The wide rib is the favorite, an excellent quality costing $1.50 the yard.

THE CROCHETTED CAP

The little round cap of heavy worsted that originated last summer in France, and was seen at the smart races even with elaborate gowns, has taken great hold. And this is small wonder, as it is an ideal headgear for sports, close clinging for the motor and excellent for golf and tennis. But if you wear it, take a word of advice and wear it properly. It should be perfectly plain, with a small tassel or pompom on the top and no other decoration. Any attempt to trim it is in atrocious taste. Imagine it, for instance, as it was seen the other day on the golf course at the Hot Springs—a white cap with a black satin ribbon woven in and out through the turned-up edge, with a big bow on one side! Nothing could have been in worse taste. Of course the border is often in a contrasting color with the cap itself, but this can scarcely be called decoration; a solid color is preferable.



No. 6—Fetching serge frock with hand embroidery around the neck done in cerise, purple and yellow. Pattern, in any bust measure, $2

This cap is splendid for readers of our columns, since it costs not more than $3, and a limited income is debarred the expensive crush felt hats that are so widely used for sports.

INEXPENSIVE COMBINATION UNDERWEAR

As a rule the moderate-priced union suit is a thing of torture to wear, as it is indifferently made with cut seams that are agonizing under the pressure of corsets. But there has been recently brought out, however, an admirable one-piece garment in a fine ribbed mesh that is knitted to fit, and which moulds itself exactly to the figure, the best possible foundation on which to mount one's outer apparel. There is not a single seam in its entire makeup, while at the waist line the fabric is reduced to a gauzelike fineness that will not bunch nor wrinkle. The neck is high, with a beading and ribbon, and the sleeves are long, as are the drawers. Price $1 and $1.25.



No. 2—One of Francis's models which marks the return of the bolero. Vogue pattern, $2

SCARFS FOR EVENING GOWNS

By all means have a scarf to go with your low-necked gown, whether you own one or several. All that is needful to be smart is a length of chiffon, either in contrast or to match. Tulle, although lovely, is too perishable, and one may get the same effect with net. There is no need to trim these scarfs, notwithstanding the elaborate embroideries and tinsellings seen on those sold in the shops, for fashionable women are quite content to drape their shoulders in an unadorned length, catching in the ends with a bow of satin ribbon or a tassel, and leaving the edge of the material either selvage or raw. Chiffon of the 75-cent quality is excellent for a scarf, as it is both crêpe-like and sheer, and it is dèsirable that the gown and shoulders beneath should be veiled but by no means hidden. If you want a straight, narrow effect, cut the scarf three yards long, the width being anywhere from eighteen to thirty inches. But there are other ways of shaping the scarf. One is to have it so broad that it reaches from the shoulders to the floor, quite enveloping the wearer. Imagine how attractive a white satin gown is, for instance, shrouded in a sea-green chiffon scarf. Much of the effect depends upon the wearer, of course, who will have to carry the scarf gracefully. The wide style almost amounts to a chiffon coat; it needs to be pinned in place on the shoulders.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the women of restricted means, Vogue will hereafter cut the patterns of models published under that department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown. Prices for cut to measure patterns of models published elsewhere in this magazine will be found on page 102.



Simple hat of crêpe météore trimmed with an uncurled ostrich feather



In Phrygian cap style with the visor covered in Irish crochet lace



Of bright brown velvet with a smart Alsatian bow of satin Duchesse

The YOUNGER GENERATION

THERE were no more interested spectators at this year's Horse Show than the children, and the reason is quite obvious. Most of these little folk possess ponies of their own, and this insures their sympathy with all animals of that species. Many of them visited most of the afternoon events throughout the week, and their delighted hand-clapping when anything pleased them showed what keen little critics they are. Indeed, a few of them were present during the evenings, and led the applause when the jumping came off.

CHILDREN'S ATTIRE CONVENTIONAL

The Reginald Vanderbilt box was the centre of an animated group of children during the afternoons when Mr. Vanderbilt's little daughter, Cathleen, was the hostess. Wrapped in their smart all-cover coats of fur or of fur-trimmed cloth, with bands of sealskin or chinchilla or ermine around their pretty hats, they made a most attractive and enlivening picture.

On the opening day, the young children of Mr. and Mrs. Oliver Harriman were in one of the boxes, and were most attractive in their tasteful attire. After all, there is really very little difference in the costuming of children, for one or two competent outfitters set the styles and dress them all. Many of the boys wear chinchilla overcoats with close velvet collars and Jack-Tar hats, and the girls follow suit in velvet or broadcloth coats trimmed in skunk or ermine banding, and velvet toques or cloches finished to correspond.

Young half-grown girls, however, display charming variety in their costuming, especially when they are clever enough to possess independence in the matter of dress, and to have a word in what they intend to wear. Some of them learn this self-reliance very early; others never learn it at all. A number of random examples selected at the Horse Show will serve to illustrate how delightful and varied the costume of the young girl may be.

SEVERAL SMART EXAMPLES

One of these was a hat of soft castor crêpe météore with a round crown, showing the rolled brim instead of the usual mushroom shape. A straight, uncurled ostrich feather in several shades of castor was fastened at the right side of the crown, and gave an air of distinct chic to the simple little head-covering. Another was of quite conventional mushroom shape, having the brim much narrower over the face than at the back. It was made of bright brown velvet, and trimmed with an exceedingly smart Alsatian bow, right up the front. This bow was such a generous affair that it extended almost around the crown on both sides, being composed of rich satin Duchesse in the self-color. This becoming hat was worn with white-fox furs over a full-length coat of caracul.

Her companion was wearing a coquettish effect in seal-brown, in the Alpine shape, turned low on the right side, and curled slightly on the left. Two long pointed quills made of brown iridescent breast feathers were attached to a similar crown-band directly above the left eye, where they were met by an ornamental cabochon. Her brown coat of velvet was richly trimmed about the yoke and collar with point de Venise lace, and when laid aside revealed a smart Dutch-neck dress of shrimp-pink, embroidered in white that was outlined in black, and fastened in the Russian style on the left side.

Another very good effect was in the Phrygian cap style, the material a dark-blue mirror velvet, and the brim, or rather visor, was covered with Irish crochet lace. At each side where the visor ended, and also where the trimming cord of black-and-gold was finished, two cabochons of gilt and jet were placed, and a gold tassel fell coquettishly over the right ear. Her coat of dark-blue frieze was made simply, and without trimming, except for its deep sailor collar, and was fastened from the breast down with handsome frogs.

IN A PEAKED VELVET SHAPE

Pre-eminent among the smart little hats that were seen at the Horse Show, and altogether suitable for a young girl's wearing, was one in the peaked velvet shape which sprang into sudden popularity during the recent Aviation Meet, and then spread like wild-fire. Everybody wore them, but nobody had a name for them. They are extremely becoming to youthful faces and can be adjusted to the head in such a way as to be entirely comfortable. The hat of this sort that especially attracted me, on a pretty maiden's head, was made of olive-colored velvet, and the peak, instead of ascending, after the usual manner of a clown's cap, was turned down sharply, and held at one side of the middle-front with a cockade of gold lace that was made with a touch of robin's-egg blue in its centre.



This peak shaped hat of velvet was most becoming to its youthful wearer



Smart little bonnet faced with ermine and trimmed with a bow of white velvet ribbon



Coquettish hat in seal brown for the young girl, ornamented with quills

SMART AUTOMOBILE BONNET

Picturesque was the smart little automobile bonnet that a sweet-faced girl of eighteen was wearing. It fitted closely around her face and head like a hood, and there was a slight turn-back on each side that was faced with ermine. The full crown was made of black hatter's plush, gathered so as to fit snugly into a flat cap-band, and a simple bow of white velvet ribbon above the face gave a chic finishing touch.

SEEN *in the* SHOPS

Smart Blouses as Gifts — Shopping After the Paris Method in Tiny Specialty Shops — Novelties in Ivortone — Gifts for Men

No woman of the family will be averse to receiving as a Christmas gift a smart blouse either in colorings that match her suit or something in all white, perhaps with touches of color. The loveliest French models are to be had in inexpensive reproductions which in appearance are as effective as the original and are made up in reliable materials. The first sketch gives a charming blouse on fashionable lines. Its simple draping is unbroken by tuck or plait and it has the long, flat shoulder that marks the latest vogue. Gray crêpe de chine is used for it with the shoulder piece and yoke in black satin piped at the edge. This piping runs down to join the pointed cuff, and marking it there are black satin buttons studded with small white beads. These are also carried around the neck and the cuff. Beside the gray and black—this comes in gray and white—white and black, and navy and black; price $9.95.

FRENCH VOILE

At the same price is the second waist—a fine white voile with different colorings in its oval medallions which trim the front and form an epaulette shoulder, the separate motives being joined to each other by a silk cord and tassel. The cuff has an imitation Irish lace insertion—the same appearing as outline on the shoulders and trimming the collar. This blouse is to be had with navy blue trimmings, in all white or with Copenhagen blue.

FRENCH MODEL IN CHIFFON CLOTH

Quite an elaborate waist suitable for luncheons and general afternoon wear is given in the third illustration. It is exceedingly attractive and shows the newest trimming in its large sailor collar and sheer yoke and dickie—which are in a mediæval lace of landscape pattern. The collar contrasts with the waist itself; for instance, there is a black waist mounted over white mousseline with the hemstitched collar in that bright color known as King's blue. Other combinations show the body of the waist in dark blue with either coral or Alice blue trimmings; or one may reverse this last and have an Alice blue waist with coral accessories. Black is procurable with white, or white with black. Just over the top of the shoulder there are a few tucks — although the sleeve is in one with the waist. At the cuff there are two tucks showing the contrasting colors of the blouse —the upper one hemstitched. Below these there is a lace cuff. An unusual treatment is seen in the collar—and one that gives a very good line to the back. Instead of being carried square across, it narrows down after it passes the shoulder into a deep point with the lace yoke above it. The fastening is at the back, although the hemstitched fold that runs diagonally across the front gives the impression of an opening there. Price $16.50.

CHIFFON JUMPER

One would go far to find a more attractive waist than that in the fourth sketch. The jumper and the underwaist are in one and come in black, navy blue or white chiffon over very heavy Valenciennes, which carries up to the neck in a high collar and appears at the elbow sleeves with lace frills. The design of the embroidery is one of flowers combined with heavy dots finished by a broad line of the floss. The yoke design carries down into a tab. At the cuff there is a band of the hand work. This sells for $16.50.

A BARGAIN IN FRENCH BATISTE

This blouse, which is the subject of the fifth drawing, costs only $4.95 and is a copy of a French tailored model. Over the shoulders there are tucks which near the middle front come all the way to the belt and are put in with hemstitching. There is a plain front piece with pearl buttons, from under which comes a plaited frill with a colored edge joined by stitching. The top of the collar is white with the lower part in color, and everywhere that there is a joining one sees the hemstitching. Full length plain tucks run down the sleeve, and there is a high cuff with tucks around it and color at the edge. This is procurable in white with coral, green, tan, navy or Alice blue as trimming.

A MARQUISETTE WAIST

The sixth illustration gives a waist that just fills the need of the woman who is looking for something that should be dainty in appearance and yet not perishable to wear under a coat. Marquisette never crumples nor does it soil readily. That which is chosen for the sketch is quite elaborate in its making and has a unique and pretty sleeve, kimono shape at the top with a puff below. There is a cuff of Valenciennes and Cluny lace, and the yoke is outlined in Cluny. Down the entire front there is a panel of Cluny intersected with pointed cross bars. Lace is inset at the sides to give the effect of a zuave jacket. The price of this waist is $3.95.

SLIPS

There are all kinds of waist linings to be worn under thin blouses. Net, for instance, sells for $1.50 to serve as foundation for a chiffon blouse. It comes in white only, has long sleeves and is drawn in by a tape at the waist. Then there is messaline silk of splendid quality, also with sleeves, and without tucks in the body, at $3.50. It comes in white and black, pink and light blue.

BAR PINS IN IMITATION STONES

Corals that very nearly reproduce the real thing are set on a bar, making a most attractive veil pin for a Christmas gift. Pearls in the same style cost $1.25, and there are pearl horseshoes at 75 cents that are effective looking and fetching for favors at holiday parties or for inexpensive gifts for the tree.

A NEW LEATHER

Velvet calf is the name given to a new leather which is made up into all kinds of pretty accessories and small boxes for the Christmas season. In texture it is like suède with an irregular watered pattern running through it. A card case costs $3; a small jewel box 75 cents, and a chunky little oblong purse $2.

A BIT OF PARIS

Imagine the charm of finding a section of the rue de la Paix transported into our city; and this has actually been done to perfection by one of the large department stores—in the heart of which there is an arcade made up of just such tiny specialty shops as entice one to buy in Paris. Their atmosphere is irresistibly alluring, for one can look about among the showing with an entire sense of removal from the rush and bustle of the crowded aisles of the main shop. Individuality and distinction mark these little emporiums, and in them shopping takes on a new fascination. Each little room in this bit of Paris offers in its own line the very latest importations from across the sea, both European and Oriental, which are here shown first before they are assimilated into the stock of the main store. There are all sorts of dainty little articles suitable for Christmas remembrances, each one up to a high standard, even though its cost be small, and American women are fast appreciating the superiority of gifts which in themselves are genuine of their kind, rather than showy and cheap. For instance, what could be more acceptable than some of the small leather pieces in morocco, tooled in gold, and finished to perfection. Among this collection there are little memorandum books at $1, with pages lettered in gilt and a pencil to go with it. Also there are small note books, without the lettering, at 50 or 60 cents. A large portfolio of the same leather, with a lovely gold design around the edge, costs $5 in either green or purple. There are note pads at $1.50. A jewel case oblong in shape with a handle on the top, lined in velvet, and with a gilt lock and key sells for $5 in a rich, dark green.

A little further along is the shop devoted to importations from the Orient. Here are offered rare bargains in quilted wrappers and dressing sacks made from exquisite Japanese silk, which have the recommendation of being cut and shaped to fit the American figure. These are stitched in a square quilting, which is something new and effective. The full-length wrappers come in colors, lined either in white or some suitable contrast. There are mauve, gray, dark blue, red and cherry color, also black lined in mauve. The price is $7.75.

Dressing sacks in this same quilted treatment are lovely. These are made up with a flowered silk border and white lining. They come in light shades—pink, blue and lavender with pink flowers in the trimmings. Even the woman who is not familiar with general prices will vote that these are rare bargains at $3.75.

Quilted jackets to be worn under the coat are shown also. The price is $1.75 without sleeves and $3.75 with. They come in white and black and are lined either in self-tone or white.

NOVELTIES IN IVORTONE

Nothing that has been brought out for the holidays has met with greater success than the new departure in this popular style of toilet table wear. The decoration of roses and forget-me-nots tied with bows of ribbon in what is known as the Marie Antoinette design — put on by hand — accomplishes a most attractive effect, as it gives just the daintiness that suits the boudoir better than the severity of plain Ivortone. The usual variety, and many extra pieces as well, are offered in this novelty. A little set of five pieces sells for $12.25. This includes a brush, comb, mirror and cloth and hat brush. Separate pieces sell at prices that vary according to the size in which they are chosen. There are pin boxes that sell for $2.25 to $4.75. Boxes for gloves cost $8.75, and handkerchiefs $6.75. There is a little clock of Colonial shape with square base and oval top for which is asked $3.75. Puff boxes are $2, hair receivers $2.25, and picture frames are shown in various sizes and shapes at from $2 to $2.75. A soap box is $1.50.

Side by side with the decorated sets is seen the plain Ivortone, which still continues to hold its great popularity. A thirteen-piece set, with all the standard articles included in the best quality of the imported make, costs $18 unmarked, and $24.75 with three-letter monograms. All the regular pieces besides the manicure tools are comprised in this. A nice kind of a gift is a tray holding buffer, two small boxes, a nail file and scraper, besides a shoehorn and button hook. This costs



No. 2—Of French voile trimmed with oval medallions and silk cord and tassels, $9.95

No. 5—Tailored waist of French batiste with plaited frill, which is marked $4.95



No. 3—This model, costing $16.50, would make an attractive luncheon blouse

$6.50 complete. Military brushes sell for $6.75 a pair, and are particularly handsome in appearance, the backs being heavy and solid.

Round cut-glass powder boxes with Ivortone tops, of medium size, cost $3.75. Equally attractive are plain glass powder boxes, rather tall in shape, also topped by Ivortone, at $1.50.

Manicure sets of Ivortone in a flat box are compact and complete. They make the nicest possible sort of gift for a young girl to carry to a boarding school. The contents include the polisher, a little round box, nail scissors and file. They are to be had from $2 to $4.50.

The buffer with a removable back, inside which are hidden the manicure articles, has proved a most popular device, both in silver and various metal compositions. Now it is given also in Ivortone, with file, nail scissors, polisher and an Ivortone stick; price $4.50.

INEXPENSIVE NOVELTY GIFTS

Even the shopper who is in constant touch with the novelties at this season is constantly surprised by the lovely remembrances that may be purchased at small cost. What could be prettier than odd pieces for the toilet table or desk in painted linen, the background being yellow, green or white, with gilt trimmings and flowered designs of roses and forget-me-nots. Not one of these costs over 50 cents, and yet the finish and effect are quite above criticism. There are pretty little trays for the toilet table, boxes galore for handkerchiefs, gloves, hair pins, and a new and very serviceable one with two compartments for picture postal cards. For the desk there are calendars, frames, twine holders, picture frames, memorandum slates and pads, and small, round scrap baskets. Of course bridge pads are not left out of the collection.

AT THE TOILET COUNTER

Such a pretty basket is shown holding a bottle of toilet water or perfume, a package of soap, a package of rice powder in a new and pungent, though delicate, perfume, known as the "Oryane." The basket is round and of very fine braid, lined in yellow and trimmed in yellow ribbon. The price is $4.25 complete.

A charming way of presenting face powder offers it in a round cut-glass box tied with a ribbon and enclosed in a leather case which makes it practical and safe for traveling. Rose, lily of the valley and violet are the three varieties offered in this at $2.

The woman who loves lavender will be only too delighted if Christmas morning brings her one of the pretty imported bags which are made of a cotton filet net patterned in lavender and mounted over the solid color, tying with ribbon to match.

These are among the most attractive of the foreign articles shown in the shops, this season, and should make a most charming adjunct to madame's dainty boudoir table. Price $1.50.

LEATHER BAGS OF RARE VALUE

Imagine a charmingly fitted bag at $2.75. Now, of course, this is not one of the exquisite productions such as are sold for $25 or $30, but at the same time its quality is good and its appearance excellent. It is equipped with a mirror, a small purse and a round gilt box, for either cream or powder. The square frame is gilt with leather handles, and it comes in grays, brownish maroon, red and also in black with the frame in gun metal for mourning. The lining is leather. This one is remarkable enough as to value, but there is a larger one at $5 which outdoes it. The size is 8 inches in depth and the same across the top. This larger one, while it is a trifle more expensive, includes in its roomier man, as is also a large screw-driver, at the same price, in a pigskin case. Bill folders in pigskin vary in price, according to size, and are desirable purchases for a man friend, as they are the popular masculine method of carrying paper money. One which includes a flat little memorandum book costs $1.50.

WICKER FLOWER BASKET

It would be a real pleasure to give this charmingly finished basket to the woman who delights in her flower garden, and nothing could make greater appeal to her than such a remembrance. It is all in brown tones, the wicker slightly stained and the bottom of the basket lined in tan leather. At one end there is a spool of wire for tying flowers, at the other a reel of raffia cord. While it is not bulky, it is of sufficient size for ordinary use. Small clocks in colored leather, in brown, blue, green, etc., cost $2.



No. 6—Effective marquisette waist, lace trimmed; price $3.95

space a card case, a mirror and memorandum and has a gilt lock on the leather frame.

INEXPENSIVE JEWEL CASES

Flat jewel boxes with a lock on top and opening at the center, come in morocco at $1.50. It seems scarcely believable—for their finish is so perfect. The lining is of moiré silk to match the leather of which the box is made; and there are little velvet racks for rings. The colors procurable are green, violet, red and blue.

USEFUL ARTICLES IN PIGSKIN

There is no end to the attractive little requisites in pigskin that are trig and workmanlike in appearance and excellent in value. There is a small sewing box at $1, lined in leather, which contains two spools on the bottom, and a needle case and scissors are against the lid. The same usefulness is presented in a little roll case which has bodkins instead of scissors, two spools and a braid of colored threads for mending. This sells also for $1.

A small pigskin case holding three medicine bottles, topped with nickel, is $2. This is excellent as a simple gift for a

No. 4—Pretty chiffon jumper, hand embroidered, costing $16.50

SOLE LEATHER

is made up into two articles that will prove especially practical. One is a case to hold seven razors, one for each day in the week, that costs $3.75; the other a bottle holder made to fit a good-sized flask of Maria Farina cologne. Complete with the cologne this is $3.50.

A FOLDING NECESSAIRE

Morocco, in several colors is presented in this case which folds flat and holds needles, bodkins, safety pins and black-headed pins. Price $1.25.

ECRUSSÉ LEVANT

This is the name given to that fine grain leather of high finish that is so popular for purses and bags. It is handsome in appearance, and, as a rule, is quite expensive, but at one shop there is a purse in it which costs only $2.75. This fastens with a flap on the side, held by a gold clasp, and there is a strap handle on the top. It is a purse suitable for afternoon visiting and is fitted with a memorandum card and pencil and a compartment for visiting cards, as well as a central purse. The lining is silk. It comes in violet, purple, red, green and gray.

Ecrussé is also made up into picture frames, in red, green, purple and other colors, at 75 cents in the carte de visite size.

NICKEL TRAVELING FLASK

This is a nice little gift and holds enough liquid for one or two drinks or doses, whichever the case may be. It is topped by nickel and there is a nickel cup; price $1.75. A novelty in nickel is a lattice holder in which fit three fancy glass bottles for cologne and lotions. Price $4.50.

NEW SCHOOL COMPANIONS

A suitable gift for a child is a flat pencil holder in red or black leather. It opens with a clasp, displaying in its different compartments a good pencil, penholder, an eraser, a tin tube for extra pens, a chamois pen wiper and a small black ruler. If bought separately, they could not be had for less than 50 cents, the price asked for them all together.

BAMBOO BASKETS

Decorating the side tables in the dining rooms of many houses on the Pacific coast are large fruit baskets from Japan. These may, of course, be bought in the San Franciscan Chinatown, but they have also been sent to a shop in the east for the convenience of easterners. Made of the smooth bamboo bark, which has been stained a rich chestnut brown, they are woven into a deep boat-like shape. Two handles of thick pieces of the bark start from either end, joined together in one broad piece at the top. The rustic effect of the whole makes a very artistic setting for bright-hued fruits. The largest size costs $4.50, two much smaller sizes coming for $1.75 and $1.50, respectively—the latter only large enough to hold about four apples or oranges.

WHITE METAL WARE

How many people are there in all parts of the world for whom boxes of any kind whatever have an inexplicable fascination? Because I belong to this large class I was attracted by the Japanese boxes of so-called white metal. This is a material very like real silver in its appearance and weight, yet not tarnishing nearly so quickly, and it is surprising at what a low cost the boxes may be bought. A $1.50 style is round in shape about three inches in diameter. The flat top is decorated in a peacock design, the large outspread tail covering the entire surface. Another round box, four inches in diameter, shows a decoration of a conventional dragon pattern; price $1.75; an oblong box costs $1.50.

No. 1—Simple blouse of gray crêpe chine and black satin; price $9.95

NOTABLE STAGE GOWNS

Delightful Examples of Modern Fashion Exploited in Recent Plays — Exquisite Styles That Fascinate the Feminine Eye— New Head-Dress Worn by Jane Cowl

By ELEANOR RAEBURN

THE distinctly novel head-dress worn by Jane Cowl in the first act of Charles Klein's latest success, "The Gamblers," is a charming supplement to the daintily exquisite costume, of the Paul Poiret genre, in which she makes her initial appearance, and suggests her marked resemblance to Madame Junot, or one of the other famous beauties of Napoleon's court. Miss Cowl has chosen her color admirably, for the soft maize tint relieves the loveliness of her dark eyes, and hair, and brunette complexion, as one more pronounced would have failed to do. The sheath of maize-yellow satin is made décolletée, and bordered around the foot with a band of skunk fur, over which there is a fall of latticed white crystal net, ending in a fringe of crystal beads. This fall is suspended from knee-hight, and presents a delightful shimmering over the satin with every movement of the wearer, being open in the middle front, the sides having the effect of panels. A closely held tunic of self-colored chiffon cloth is shirred at the Empire waist-line and again at the knee, where it joins the crystal panels, this joining being concealed by a three-inch fold or tuck of the yellow chiffon-cloth. The bodice is equally good, for its satin foundation is charmingly covered by shoulder drapery of the crystal net, that forms the crystal sleeves, and is edged around the arm with skunk fur. The chic of the ensemble is enhanced by a bib of the chiffon-cloth brought up over the bodice front, and by a large pink rose at the belt. But the head-dress is really the *pièce de rèsistance* of the whole effect of this pretty frock, for it is strikingly novel and wondrously becoming, consisting of a plaque or medallion of tea rosebuds, set flat on the side of her coiffure above the right ear, and held by two silver cable cords that surround the head in filet style. See photographs on page 55.

In the second act, a transition is made to a beautiful négligée of Irish crochet lace appliqué on white mull, illustrated on page 55. This is made open in front to disclose a pink chiffon petticoat over one of lingerie which is decorated with a large flat bow-knot of pink Liberty ribbon, showing through the transparent chiffon. In the third act, her afternoon costume, made on the Callot lines, is a delightful combination of French gray velvet with silver Van Dycks on a self-colored chiffon tunic, and black fox fur. A smart little neck-piece and muff of gray velvet is edged with the black fox, which also borders the large toque of gray velvet.

There is a striking costume worn in this same play by Edith Barker, which is decidedly worthy of note, as it shows a lovely effect of Nattier-blue satin veiled in London-smoke marquisette. The tunic drapery of the marquisette ends at knee-hight in the front, and slopes gradually away to the train's end in the back, being embroidered to a considerable depth in a superb border design, and decorated with a ribbon that is set underneath and forms a novel transparent embellishment. The bretelle sleeves display this same design, and the coiffure band is of Nattier-blue spangles.

DORIS KEANE AS A DESIGNER

It is said that the costumes worn by Doris Keane in "Decorating Clementine" were all designed by herself, and if so, they certainly reflect great credit upon her taste. One gown in particular made its definite feminine appeal during the recent New York run of this interesting play, and has been widely copied, which is the sincerest flattery. It was developed in chiffon of the blush-rose color that harmonizes with flesh tones. The tunic drapery was laid over self-tinted velvet above the satin foundation, which gave it a charming heaviness where it draped near the foot. The corsage, which was semi-décolletée, had a ceinture of folded satin and a bunch of rosebuds at one side. The long-ribboned reticule was colored en suite and decorated in silver embroidery, and the dainty little cap of silver lace with latticed pearls was charming indeed. A notable feature of this dainty toilette was the tall parasol in a matching color—as tall as her chin was the enameled stick—which was designed by the lovely wearer as a proper accompaniment.

In "The Concert" there is a bewitchingly simple costume of white marquisette which illustrates in a striking manner the present ultra style of feminine dress. It is worn by Jane Grey in the character of Flora Dallas, in the second act, where the scene transpires in a Catskill bungalow. It is all of white, and a diaphanous wrap of the marquisette trimmed in rich white embroidered banding is added, and also a stunning black velvet hat with the modish saucer brim, and a mount of white heron feathers at the back.

MARIE DORO'S DAINTY CLOTHES

During her recent engagement at the Lyceum theatre, where she was seen as Emeline Twimbly in Gillette's fascinating three-act comedy of "Electricity," Marie Doro exploited some novel effects in clothes. The simple brown velveteen semi-princess frock that she chooses for her first appearance is decorated with bands of gold galloon, and is replaced later in the same act by a gown of castor messaline under self-colored chiffon, having a cactus-red ribbon band as under-facing to the hem of the long tunic, and also to finish the collarless neck. Dainty red shoes peep through the sombre draperies fascinatingly, every now and then. Her intimate companion, Ruth Draycott, played most charmingly by Ann Murdock, wears in this same act a skirt of sapphire-blue velveteen that is buttoned straight down the front, and is supplemented by a short-waisted jumper of black chiffon-cloth over white. With this she wears a sloped-crown hat made of gold all-over net, faced with black velvet, and having an inside ruffle of gold lace.

In the second act, Marie Doro's costume displays the present rage for raccoon fur in the most bewitching combination. Altogether charming does she appear in a long (ground-length) sealskin motoring coat that has two bands of this stylish new fur around its lower edge, with deep cuffs and a collar of the same. Her toque of the raccoon fur has a coquettish Alsatian bow, while her muff carries out the same idea in the smartest manner. When the coat is removed, she appears in a stunning velvet gown of golden taupe, with linings and touches here and there of old-blue satin. Bands of skunk fur border the hem, the neck and the elbow sleeves, and an antique silver buckle in Russian style, set with many gems, fastens the bodice at the belt. Ann Murdock, in this act, wears an exceedingly smart and well-cut tailored gown of apple-green satin feutre, trimmed in narrow self-colored braid, and a neck-piece and muff of silver fox.

The acme of simplicity, while still unequivocally stylish, is a pretty gown that is donned by Miss Doro in the last act. It is fashioned of white chiffon-cloth, relieved with touches of maize-color and edgings of crystal fringe, and there is a gold ceinture that is finished with a bunch of variegated chiffon rosebuds at the belt. Ann Murdock's costume of gold-colored chiffon is hidden by her chic wrap of gold-colored plush trimmed in gold embroidery, and a Greek coiffure band of metallic ciel-bleu.



Doris Keane in a fascinating frock of her own designing

Vogue Will Do Your Christmas Shopping

For the convenience of our readers, and to facilitate purchasing for those away from New York, Vogue has established an efficient Shopping Department for the holiday season only. We will buy for you any article mentioned in either the text pages or advertising pages of this issue of Vogue.

On receipt of your cheque or money order covering the price of the article desired, with a description giving the number of the page on which it is mentioned, we will purchase and send you the articles without extra charge, except transportation.

Your Selection Will Be Easy

ON pages 17 and 18 you will find an indexed list of articles appropriate for Christmas gifts. This list is a veritable storehouse of valuable suggestions. If you will keep one of your friends in mind, and then glance down the column especially devoted to his or her requirements, you will not be at a loss for *ideas*. Do this with each of your friends in turn, and you will be easily able to check off a list of gifts appropriate for everyone.

OPPOSITE almost every article mentioned in this index of ideas, you will notice a dealer's name and the page in this issue of Vogue in which his advertisement appears. Turn to this page and read the particulars. After that, you can either write direct to the advertiser, or to Vogue. In either case the price will be the same and perfect satisfaction is assured.

THEN again, in the text pages of this issue a multitude of appropriate gifts are described. In order to purchase these, you should write to Vogue direct, enclosing your cheque or money order to pay for the articles you select.

Vogue's Service is Expert

VOGUE, as you know, is edited and published in New York. The Editors are therefore always in close touch with the foremost metropolitan shops and are able to gather all the news about the latest holiday novelties. At the Christmas season Vogue also maintains a specially chosen corps of shopping experts, who work under the personal supervision of Vogue's Editors. These shopping experts are qualified through long experience to bring any commission to a successful conclusion.

Your Gifts Will Be Novel

YOU who live in the smaller towns find your Christmas Shopping especially hard. You cannot help feeling that your friends have doubtless examined and priced the very articles you finally select for them. Try as you will, you cannot secure Christmas gifts which possess the greatest of all charms—the charm of novelty.

FOR the benefit of these residents of the smaller towns, Vogue provides an easy way of shopping at the great metropolitan establishments, each of which is filled at this season with an amazing variety of beautiful and attractive Christmas novelties. You can rest assured that your friends will be more than satisfied with the things you select and buy them through Vogue. The charm of distinction will be conspicuous in all the articles you select through Vogue's Christmas Gift-Buying Guide.

Write Us Today

THE sooner you write us the better. We will be able to make a more careful and less hurried selection now than would be possible in the crowded hours at the end of the season. And by purchasing your gifts immediately, you will have your choice of a thousand beautiful articles which are likely to be sold out later on. Even in New York the shops are sometimes unable to provide for the vast rush of Christmas trade. Send us your ideas today, even if you haven't quite decided on the things you want. We will enjoy the opportunity to consult with you and help you make this year's Christmas shopping the easiest and most satisfactory you have ever known.

For Ideas see the Christmas Gift-Buying Guide, Pages 17 and 18

Let Vogue do your Christmas shopping. See page Sixteen.



The monocle rimmed with 14 carat gold, $2.75

WHAT ONE SMART WOMAN GIVES ANOTHER

The Fascinating Little Belongings That Are the Distinctive Notes in the Gowning of a Woman of Fashion



A circlet of pearls pin; gold over silver, $1.65

A GIFT that is decidedly out of the ordinary run of trifles is shown in the monocle. It is certain to find favor because it is unique; besides which it also has received the stamp of approval from smart women as well as men. Quite a number of the monocles were displayed at the Horse Show. For one who takes delight in odd trifles such a gift will be a source of much pleasure.

The illustration at the upper left corner of the page features the monocle set in a 14-karat gold rim, which makes it a very smart-looking affair. The price of this monocle is $2.75.

THE VALUE OF A PIN

A pin is always a very acceptable gift, and however many one may possess, one more is only an additional pleasure. The illustration in the upper right corner shows a very dainty circle of pearls set in sterling silver gilt. This would make a lovely ornament for the lace jabots so much worn; and another effective use would be for wear with the black velvet bow featured at the neck of so many costumes. This pin is one and one-half inches in diameter and sells for the remarkably reasonable sum of $1.65.

THE OLD STAND-BY

The vanity case appeals to every woman, young and old alike. The illustration to the left of the middle of the page shows a charming affair in colored ecrasé leather with a French gilt rim and chain and a very particular feature is the dainty little watch set at the top. The case measures three by four inches, and being a vanity case, it will afford great satisfaction to its delighted owner. The case costs $12.50.

To the right of the vanity case and also in the middle of the page, a black gun-metal chain bag is illustrated. This makes a very useful and attractive gift. It is almost sure to be a daily source of convenience and pleasure. Gun metal is particularly smart with black and the black and white combinations which are worn so markedly this season. The bag is a very good size, having a five and one-half inch frame. This will make a very acceptable gift for the most discriminating person. The price is $10.

BUCKLES OF STEEL

Shoe buckles are always sure of appreciation. The pair shown in the smart leather case illustrated in the lower left corner of the page are of fine cut steel wrought in a very handsome design. Buckles are a feature of smart slippers this season, every pair having its ornaments. Cut steel makes a very attractive finish for slippers of black velvet or satin in black or colors. The buckles are set off to advantage in the handsome leather case, satin lined, in which they come. Such a gift would be sure of appreciation, and is particularly seasonable for the holiday festivities. These buckles are two and three-quarter inches by one and three-quarters, and are priced at $10.

THE LORGNETTE

A very handsome lorgnette of sterling silver with rose-gold finish is featured at the bottom of the page in the upper cut of the middle group. The holder or case is of exquisite filigree work and makes a very handsome appearance. The lorgnette is used so much by smart women that it has become a sort of costume accessory, being hung from a long chain that goes around the neck. It is very ornamental in effect as well as serviceable. This lorgnette, which is three inches long, makes an exceptionally attractive gift; the price is $10.

The lorgnette illustrated directly beneath the one described above is also of sterling silver, rose gilt, and is very daintily wrought. It will make a very practical as well as ornamental gift, for without having the permanence of glasses, the lorgnette is easily at hand to be gracefully toyed with or put to more practical use. This lorgnette measures two and one-half inches in length and sells for $7.

MORE BUCKLES

The buckles to the left in the lower right corner of the page are daintily wrought in cut steel and will make a charming finish for slippers in light or dark shades. The buckles are very attractively displayed in a black leatherette box, lined with velvet, which is five by three inches in size. Such a setting is well worth an extra twenty-five cents, which is the price of the box. The buckles are two and one-half inches by one and five-eighth inches, and are exceptional value at $2.50.

The buckles illustrated at the extreme right are of rhinestone, set in an oval design of white metal, and will make an exquisite gift to be worn with evening slippers of light satin and brocades. Rhinestones also show up very effectively on the black velvet slippers so much worn. This dainty gift cannot fail to win approval, and it will be an especial delight to the young girl who is enjoying her holiday dances. These buckles are very dainty in their oval shape, and measure one and one-half inches by one inch. They sell for $1.50.



A vanity case of colored ecrasé leather with watch inset. $12.50



A gun metal bag, which is particularly smart this season. $10.00

LET VOGUE DO YOUR CHRISTMAS SHOPPING

For your convenience a carefully thought-out plan has been evolved whereby Vogue will undertake to relieve you of the fatigue of holiday shopping. There is no charge for this service. *See details on page 46.*



Buckles for her shoes make a smart gift at $10



Two sterling silver lorgnettes, rose gilt finish, at $10 and $7



Other less expensive steel buckles, set with small stones



A small glass and silver whiskey flask; price $10.75

GIFTS *to* SUIT MASCULINE TASTES

An Array of Useful Things That Will Appeal to Brother or Bachelor Friend — Some Suggestions That May Answer the Annual Query of "What to Give Him?"

THE selection of gifts for men usually requires much anxious thought on the part of wives and sweethearts, and the selections shown on this page have been carefully considered from the standpoint of man's comfort, which, of course, assures their success.



A sterling silver igniter is an attractive thing for the smoking table; price $4

COMBINATION FLASK AND CUP

A combination whisky flask and cup is presented in the illustration at the upper left corner of the page. The flask is very handsome with its sterling silver deposit on glass in a rich grape pattern. The flask fits down into the cup of sterling silver, which also forms a holder for the flask. The concave shape makes is adaptable for carrying in the pocket, to which its size also conforms. It is only five inches high, and holds a quarter of a pint. This flask is one of the most attractive of its kind and would be very effective with a monogram, or letters in Old English, engraved on the side of the cup or on the top of the silver lid. The price is $10.75.

SILVER IGNITER

A useful gift, and one which will be appreciated as such, is the igniter shown just below the flask. This igniter is in sterling silver and makes an attractive addition to the smoking table. It is absolutely safe and ignites by spark, having a whirling flint wheel. In sterling silver, engraved, and two and one-half inches high, it is priced at $4. In plain silver, in the same size, it is $2, and it also comes in a heavy plate at 50 cents.

CARD HOLDER

The silver card holder is certain to find an appreciative recipient. Such a case holding two packs of cards is illustrated in the cut in the centre of the page. This is the kind of gift which easily adapts itself to an appropriate setting. There is always a place on the table or mantel or in the den where such an article fits in ornamentally and yet is there for real service. And a man generally prefers to combine the useful with the ornamental. In this instance the latter quality is featured very handsomely in the rich engraving which adorns the four sides of this elongated, narrow receptacle of silver mounted on four ball feet. Filled with card packs, this silver case stands ready for a rubber of whist or some other form of diversion which appeals to busy men when they relax. Such a gift shows discrimination on the part of the donor and cannot fail of appreciation. This sterling silver card-pack holder may be bought for $4.

INGENIOUS DEVICE

An ingenious device is shown in the telephone timer illustrated just below the card-pack holder mentioned. It consists of a revolving three-minute hour-glass for use for long-distance telephone messages. The hour-glass is very appropriately set in a receiver-like shape and is mounted on a sterling silver base. Such a device will be appreciated by those who have much long-distance telephoning to do and who know how distracting it is to keep an eye on the small watch face with its fine markings. By this sand-glass one knows without effort just how fast the time is flying. Of course, such a contrivance has other uses which call for an exact limit of three minutes, as, for instance, the soft-boiled egg, which is a matter of such exactitude that the chatelaine often personally supervises the time. Price $5.

KID SLIPPERS IN SATIN CASE

Nothing is the source of more satisfaction than a pair of comfortable slippers, and this is especially the case when a man is traveling. The illustration in the lower right corner shows a pair in soft kid, satin lined, which may be folded conveniently into a leather case of corresponding color and tucked away in the suit case. Such a gift is particularly appropriate for the man who travels much and who must have things conveniently at hand and which also are easily packed.

The slippers come in red, tan or black, and the corresponding case into which they are folded is six and one-half inches long by four inches wide. This makes a most acceptable gift and is very reasonable at $4.

BACHELOR'S SEWING BOX

At the bottom of the page a bachelor's sewing box is illustrated. It is certainly most commendable for the manufacturers to take compassion on the helpless condition of man in his single state and devise such a clever consolation. So satisfying and complete is the small sole-leather case and its contents that it takes away the feeling of helplessness that man ought rightly to feel in his solitary condition. This compactness of comfort is in the form of an ornamental sole-leather case, three inches long by two and one-half inches wide, and opens to disclose two spools of cotton, one thimble, a pair of scissors and a package of needles—and a bachelor really should not wish for more than this. Anyone who wishes to make a memorable gift can do so and become the donor of the bachelor work box for the inconsiderable sum of $1.

DAINTY THINGS FOR THE BOUDOIR

PAGE 51

A TINY chest of drawers is featured to the left in the group at the top of page 51. This chest has three drawers with tiny brass rings, and is made in handsome silk brocade with trimmings of gilt braid. It is seven inches in hight and very compact.

In the centre of the group an attractive lady doll figures as an eggwarmer. She is five inches high. Over her delicately tinted china body she wears a rose-silk gown covered with festoons of gold lace.

AN ORIGINAL JEWEL CASE

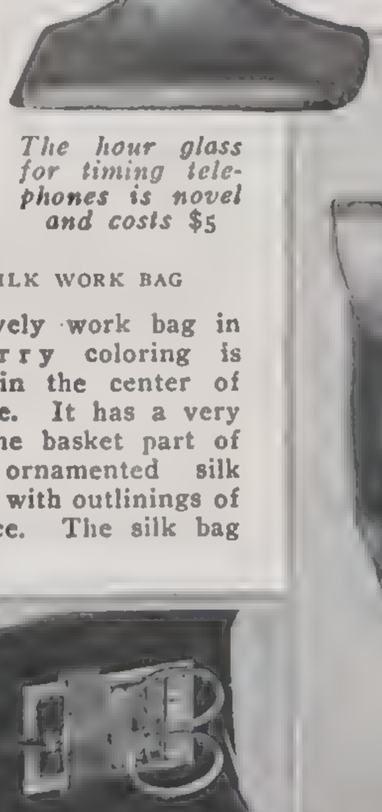
At the right of the group a novel jewel case is illustrated. It is of cream silk brocade with designs in delicate colors, and the edges of the case are bound with gilt braid. A dark green velvet pincushion is featured at the top of the case. A deep drawer below pulls down and forms the receptacle for the articles of jewelry. This case is seven inches high.

Below the lady doll eggwarmer a curved hat brush is shown. It has a back of delicate tapestry brocade matching the coloring of the tiny chest of drawers; this brush is eight inches long.

A handsome tapestry paper rack is shown on the left, just below the tiny chest. It is very ornamental in its Gobelin colorings and is effectively bound with gilt braid and is suspended by a cord of gilt. This makes a charming wall decoration for library or music room, and is a very convenient receptacle for holding papers which are to be kept. The holder is eighteen inches by fourteen.



A silver card holder sure to be appreciated. The price is $4



The hour glass for timing telephones is novel and costs $5

A SILK WORK BAG

A lovely work bag in Dubarry coloring is shown in the center of the page. It has a very handsome basket part of richly ornamented silk brocade with outlinings of gold lace. The silk bag portion draws up with cords and tassels, and points of the same silk, edged with gold lace, form a trimming for the edge of the basket. This is a very handsome and elaborate work bag and measures twelve inches high.

To the right of the work basket is shown a hat pin or hair pin holder, also in tapestry. It is in the form of a cylinder six inches high, richly covered with effective satin and gold brocade in different colorings of red, blue and green. Satin ribbon of harmonizing color forms loops and bows by which the hat pin holder is suspended.

The left-hand article is a triple hat pin holder or vase of French brocade finished with gold galoon. The hat pin it contains is formed of cloth of silver and silver braid. To the right of this is a hat stand of rose brocade beautifully decorated with dull gold. A gold cord, twisted around the base, gives the effect of a snake.

THE SELECTION

The old-fashioned doll is in reality a work bag—her full skirt being attached at the waist line with fine elastics, this forming a receptacle for the sewing articles. The dress is of green checked taffeta, trimmed with ruffles; the odd little cape is of rose silk, and the cunning poke bonnet is decorated with ribbons and feathers.

To the right of the doll are shown four various styles of fancy bags, all beautifully made of satin, gold, silver and bronze, cleverly wrought together by hand. One of these is decorated with wreaths of tiny Marie Antoinette roses and a deep fringe. The pin cushion (being the second from the last lower article) is round, has a miniature centre and is suspended by means of a gilt cord.

The jewel case is especially lovely—being made of grayish silver braids—and lined with cherry satin.

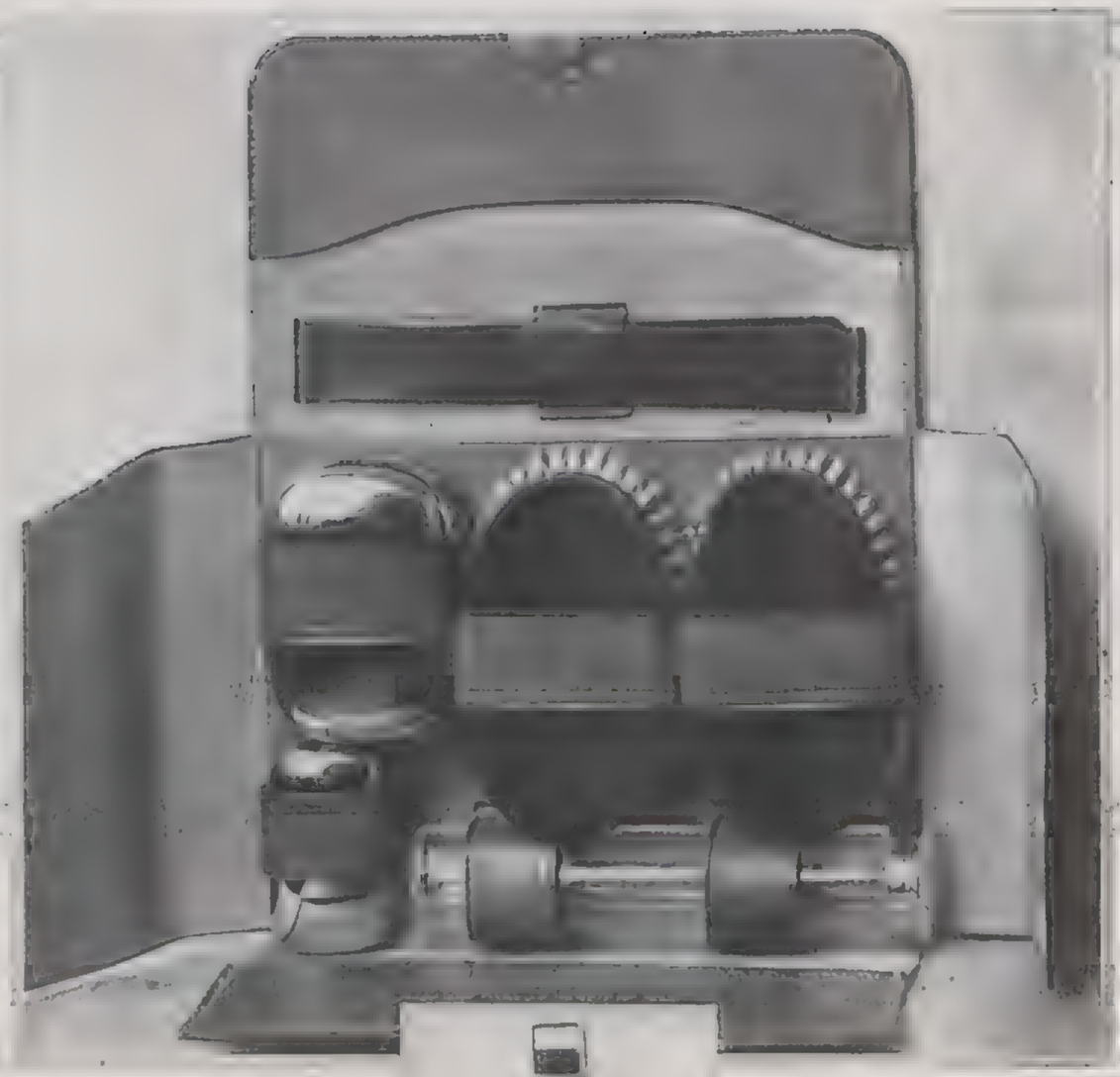




Slippers with their satin lined case at $4, *and a sewing box, "The Bachelor's Home Companion," price* $1



Leather case for watch, $3



This man's dressing case packs compactly, is useful and convenient and costs only $5



Good style traveling clock costing $13

A DAINTY and useful gift is shown in the watch stand illustrated in the upper left-hand corner of the page. It is of black morroco leather in the form of a small folding case which opens up to form a stand for the watch. It comes in different sizes to fit the watch, which is slipped in and held in an upright position when not worn. This makes a charming ornament for the dressing table, resembling a miniature traveling clock and having all of its useful properties. This will make a delightful gift and one which will give daily pleasure. The price of this watch case is $3.

TRAVELING CLOCK

For one who travels much or is about to make a journey of any length nothing would be more appreciated than the traveling clock. A very handsome one is featured in the upper right-hand corner of the page. The case is of crushed levant leather and comes in different colors. It is four inches square, and the clock may be had with or without an alarm. The price of this traveling clock is $13.

FITTED DRESSING CASE

Nothing could be more useful or more acceptable to a man than the compact dressing roll shown here in handsome genuine sole leather, with a complete set of fittings. The case contains two military hair brushes, a tooth brush holder, soap box, shaving soap box and comb. This gift is illustrated in the middle of the top row of the page, and one cannot look at it without realizing its extraordinary value for $5, the price.

WHISK BROOM IN HOLDER

One cannot go far astray in choosing for a gift the whisk broom and holder illustrated in the center of the page just below the dressing roll. Such a gift is at least certain of being most useful, and it is featured in an ornamental manner also. The holder is in stirrup effect, having a tab of patent leather and goat seal, and may be gotten in green or red. This makes a very acceptable gift for the sum of 95 cents.



This whisk brush and holder in the shape of a stirrup comes at 95 cents

TOBACCO CASE IN STERLING SILVER

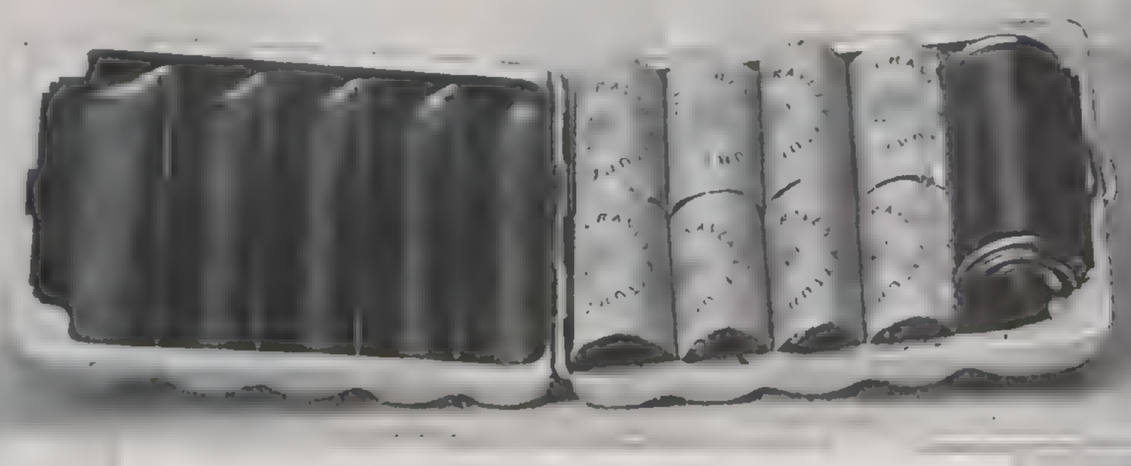
The tobacco case shown below the brush and holder described above will find instant favor with every user of the pipe. This case is of sterling silver and makes a very handsome acquisition, particularly so with a fine monogram featured on one side. It is three and five-eighths inches long by two and seven-eighths wide, and holds eight cartridges of tobacco. The price of the case is $12.

MANICURE SET

A handsome manicure set in a pigskin case is shown in the lower left-hand corner of the page. All the pieces one could wish are included in the list of fittings which complete the case. There are ten pieces in all, which includes mirror, powder case, two pairs of scissors, tooth brush, button hook, different files and tweezers, and a very complete set of manicuring implements. The case is lined with black moiré and folds up to measure six inches by four and one-half inches. The price of this handsome manicuring outfit is $15.

MOROCCO TIE PRESS

In the lower right-hand corner a tie press in English morocco in green is illustrated. One who has done any traveling will immediately realize the comfort and use of this article. It also serves one when reposing in the bureau drawer or on the dressing table, for in this way only can one be perfectly sure of an orderly array of ties kept collectedly together and in necessary smoothness. This case will be received enthusiastically by the fortunate recipient. Folded, it measures twelve inches by six and one-half inches. The price of this stunning tie case is $7.50.

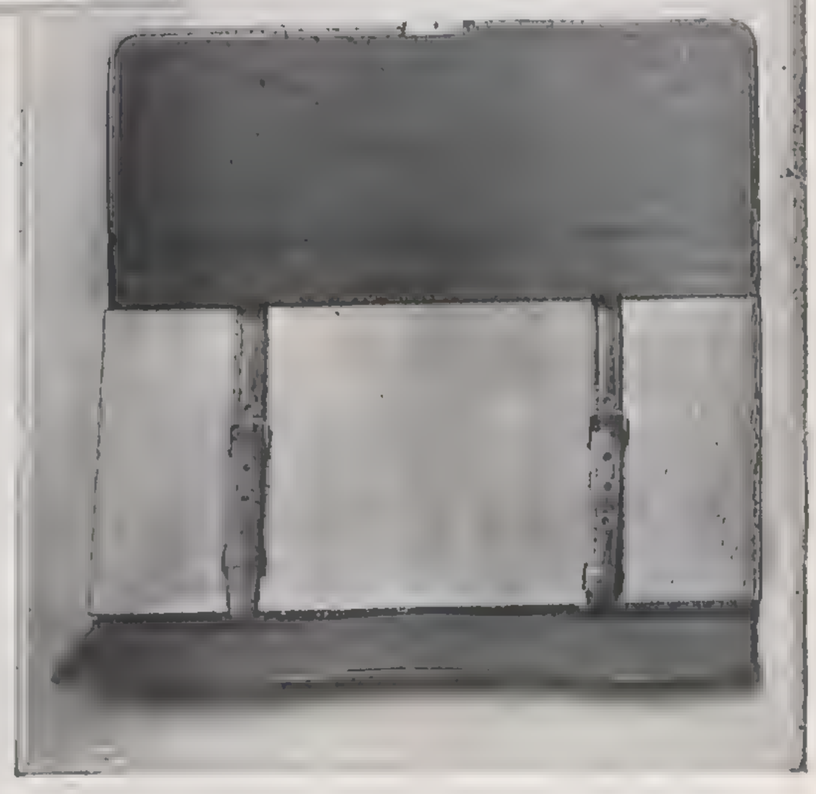


This sterling silver tobacco case costs $12



This manicure set is marked $15

A SELECTION OF CONVENIENT, USEFUL AND NOT TOO EXPENSIVE GIFTS THAT SHOULD MAKE AN INSTANT APPEAL TO ANY MAN WHO KNOWS THEIR VALUE



A tie-press of English morocco for $7.50



A dainty case of baby shoes; price $8



The meccano, a set of building materials in steel costing $10



An interesting toy for the boy; price $4.75

A CHARMING remembrance for the younger member of the family is featured in a baby's shoe case. Nothing could be daintier than this box containing six pairs of pretty infant's shoes. The box is covered with heavy silver paper designed with floral effects in delicate colors. The upper part uncovers and discloses a tray containing three pairs of boots, and a drawer with brass knobs that slides out underneath the tray and contains another three pairs. These boots and slippers may be chosen in any colors desired. The selection in the box illustrated is very pretty in its delicate array of color. In the tray on top there are three pairs of small boots. The button pair is in pale blue kid with white pearl buttons, and the two tasseled pairs are in white and pink. In the drawer there are three tiny pairs of slippers which have ankle straps fastening with single white buttons. The first pair is white, and beside it is a tiny black pair, while the third slipper is in white also. These selections do not have to be adhered to, as these boots and slippers come in different colorings and the box is filled to order. Such a gift makes a fitting tribute for the tiny Royal Highness and will be an artistic delight for the appreciative mother. The box and contents, selected to order, cost $8.

INTERESTING TOYS FOR THE BOY

At the top of the page the center group features an interesting child's toy, one which will be a source of delight and inspiration to the embryo engineer of the great bridges of the future, or the architect of wonderful domes and gothic arches of buildings to come. The name of this toy, the meccano, instantly places it in the group of mechanical toys which are such a feature of the modern child's amusements. The box is sixteen inches long and contains a marvelous set of building materials in steel, which takes the place of the more primitive wooden blocks which have amused many generations of children. The separate pieces are in the form of wheels, beams and blocks which may be riveted together to construct train, bridge, derrick and buildings. The meccano arouses the child's ingenuity, and thus is incidentally a valuable training as well as a most absorbing and amusing toy. The separate pieces come in a sixteen-inch box, and the price of the set is $10.

Another interesting toy is the boat-builder, which will appeal to all boys. A nautical toy is probably the most acceptable gift a child can receive. The boat-builder furnishes the wooden boat in its parts, these to be put together by the youthful shipmaster. The boat measures 16 inches and sells for $4.75.

POWDER PUFF IN LEATHER CASE

A useful novelty which will make an appreciated gift is shown in the powder puff at the upper left corner of the group featured at the lower part of the page. The powder puff comes in a leather case which may be easily slipped into the pocketbook, thus making a sanitary and convenient way of carrying this necessary toilet requisite. The powder is placed under a metal holder and sifts through the lambswool puff. The price complete is 50 cents, which hardly suggests the utilitarian qualities of the article in question.

NOVELTIES FROM MANY COUNTERS

TWO DELIGHTFUL PERFUMES

A new and delicate perfume is featured in Egesia extract, which comes in a one-and-a-quarter-oz. bottle, put up in a sage-green metal box. This is a most delicious scent for the most fastidious and will make a very attractive remembrance to any woman fond of rare and exquisite perfumes. The price is $2.10.

Next to the extract described is another perfume, which is a pure extract of roses. This appeals as a most delicate and delicious fragrance. The bottle is attractively cased in a cream linen paper box. The price of this exquisite extract of roses is $3.



Powder puff in leather case costing 50 *cents*



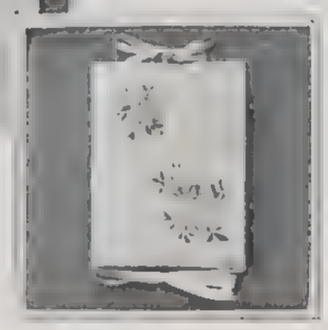
Two delightful perfumes



Glove case of blue crêpe de chine; price $3.75







An egg cosey selling for 50 *cents, a set of Japanese place cards at* 75 *cents the dozen and a pretty needle case marked* $1.75

DAINTY GLOVE CASE

At the extreme right of the top row of this group is a glove case of pale blue crêpe de chine, daintily embroidered by hand in green, mauve and écru. The slide is of carved ivory. The lining is of Habutui silk corresponding with the color of the case, which comes in pink, blue, lavender and pongee. The price is $3.75.

FELT EGG COSEY

At the lower left corner of the group is shown one of the oddest and most attractive of the smaller presents. This is nothing other than an egg cosey of yellow felt, painted with a scarlet felt coxcomb. Either a rooster or hen is featured; price 50 cents.

PRETTY SILK NEEDLE CASE

A pretty needle case is shown at the lower right corner. It is four inches long and comes in pink, blue or white crêpe de chine, which is hand-embroidered in mauve, wistaria, chrysanthemum or daisies. The lining of Habutui silk harmonizes in color tone. In the case there are scissors, carved ivory bodkin or stiletto. Price, $1.75.

EFFECTIVE PLACE CARDS

Place cards are always an acceptable gift. In the center of the group a very interesting set is shown in Japanese design. The scenes are all from the chrysanthemum country and are very effective in the black and white effects. Price 75 cents the dozen.

CORSAGE BOUQUETS AND HANDSOME COLLAR AND CUFF SETS

PAGE 52

THE first article on this page, in the upper left-hand corner, is a fascinating American beauty rose, the flower and bud being formed of American beauty satin ribbon; the leaves are very natural looking, and it is lovely for the corsage. It has a twenty-two-inch stem, and costs $3.50.

The middle top group shows seven different corsage bouquets. The first one is a dainty bunch of French sweet peas in assorted colors. Price two dollars and a half. To the right of this is a jacque rose and bud, which may be had in either pink or American beauty. Price ninety-five cents. The chrysanthemum is extremely life-like and may be had in three colors—yellow, orchid or white. The stem is nine inches long, and the price is eighty-five cents. The bouquet in the lower left-hand corner is made up of a lovely California rose of palest pink and several sprigs of mignonette. The price is two dollars and twenty-five cents. The gardenia is a white one with a bud and exceptionally pretty foliage. It is marked one dollar and sixty-five cents. To the right of the white gardenia is a lovely pink camelia and bud. The price for this is only forty-five cents. The last bouquet is a full-blown rose and bud, which comes in three different shades—pink, yellow or jacque rose, $1.45.

The Chinese bag in the upper right-hand corner is so useful and also so very pretty that almost any lady would be delighted to receive it as a Christmas gift. It is seventeen inches deep and can hold a great many articles. Price $8.

The Irish lace collars are of exceptional value. The left-hand set has a collar which is five and a half inches deep and cuffs which are four inches deep. Price $11.

The Irish lace collar at the right-hand side of the page has the very attractive grape pattern. This collar sells for $5.

In the centre of the page is a parasol handle made of tiny glass beads with color blown in and ornamented with large stones. Price $15.

The sailor collar, five inches deep, is of fine baby Irish lace. Price $10.50.

The collar and cuff set of Madeira embroidery is very dainty indeed. Price $5.50.

The pair of garters are made of satin ribbon, and come in any color. Price $1.98.



A brocaded chest of drawers, a doll egg warmer, a jewel case of cream silk brocade, and a hat brush from Wanamaker



A tapestry paper rack from Wanamaker



A Wanamaker importation is shown in this work bag in Dubarry coloring



This tapestry hat or hair pin holder is also from Wanamaker

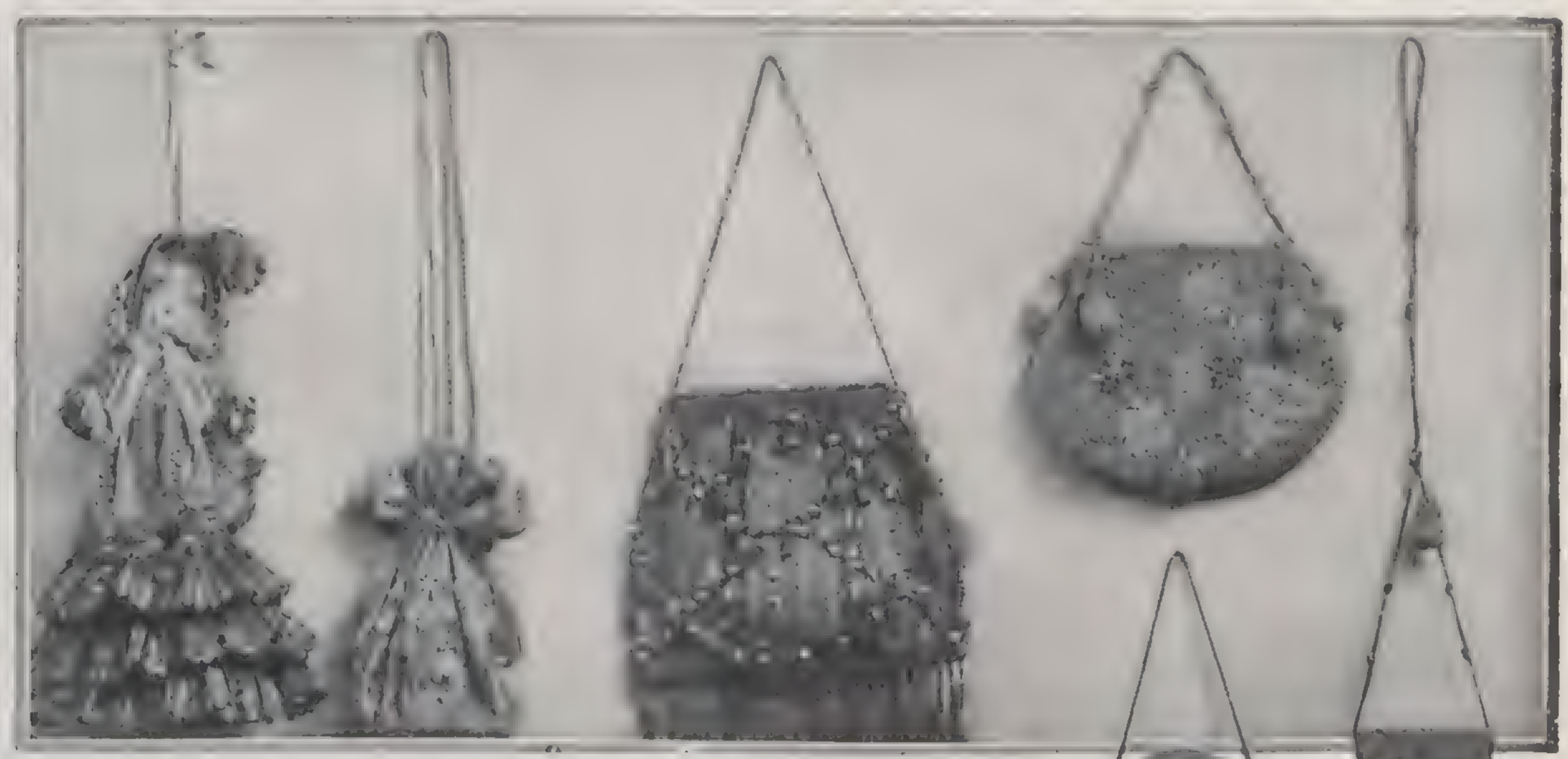
A SELECTION OF DAINTY CHRISTMAS ARTICLES TO SUIT THE MOST FASTIDIOUS



Tapestry holders for hatpins and hat



Jewel case of silver bullion from Kurzman



A doll work bag and a variety of fancy bags of satin, gold, silver and bronze brocade

RARE BROCADES AND EXQUISITE BULLION TRIMMINGS ARE CLEVERLY FASHIONED INTO THESE FASCINATING NOVELTIES FROM PARIS

SHOWN BY KURZMAN.

See text "Dainty Things For The Boudoir," page 48.

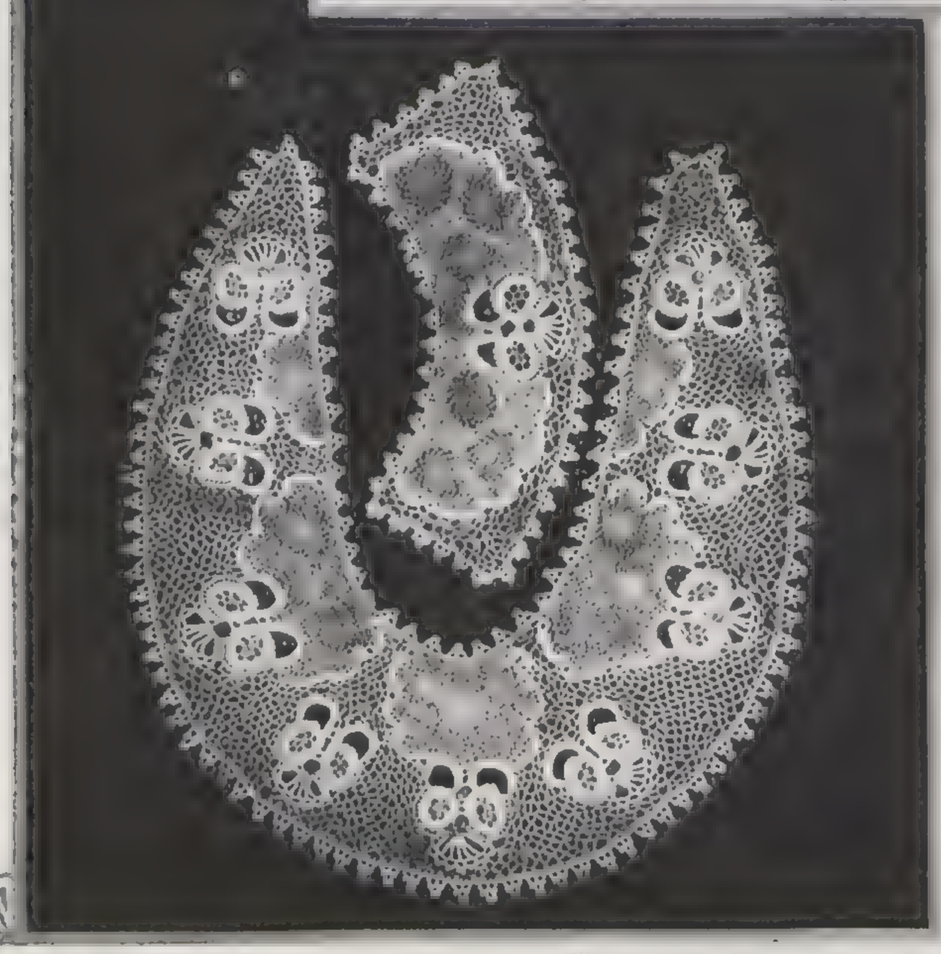


An artificial American Beauty rose. $3.50



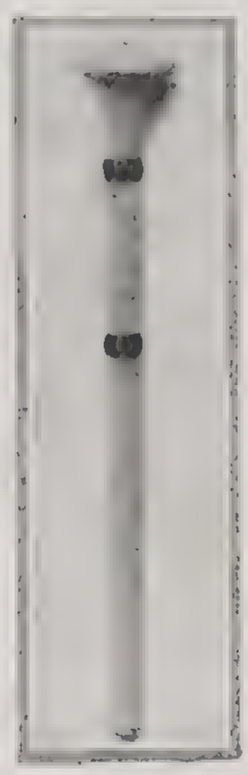


A Chinese embroidered bag. $8



Irish lace collar and cuffs. $11.

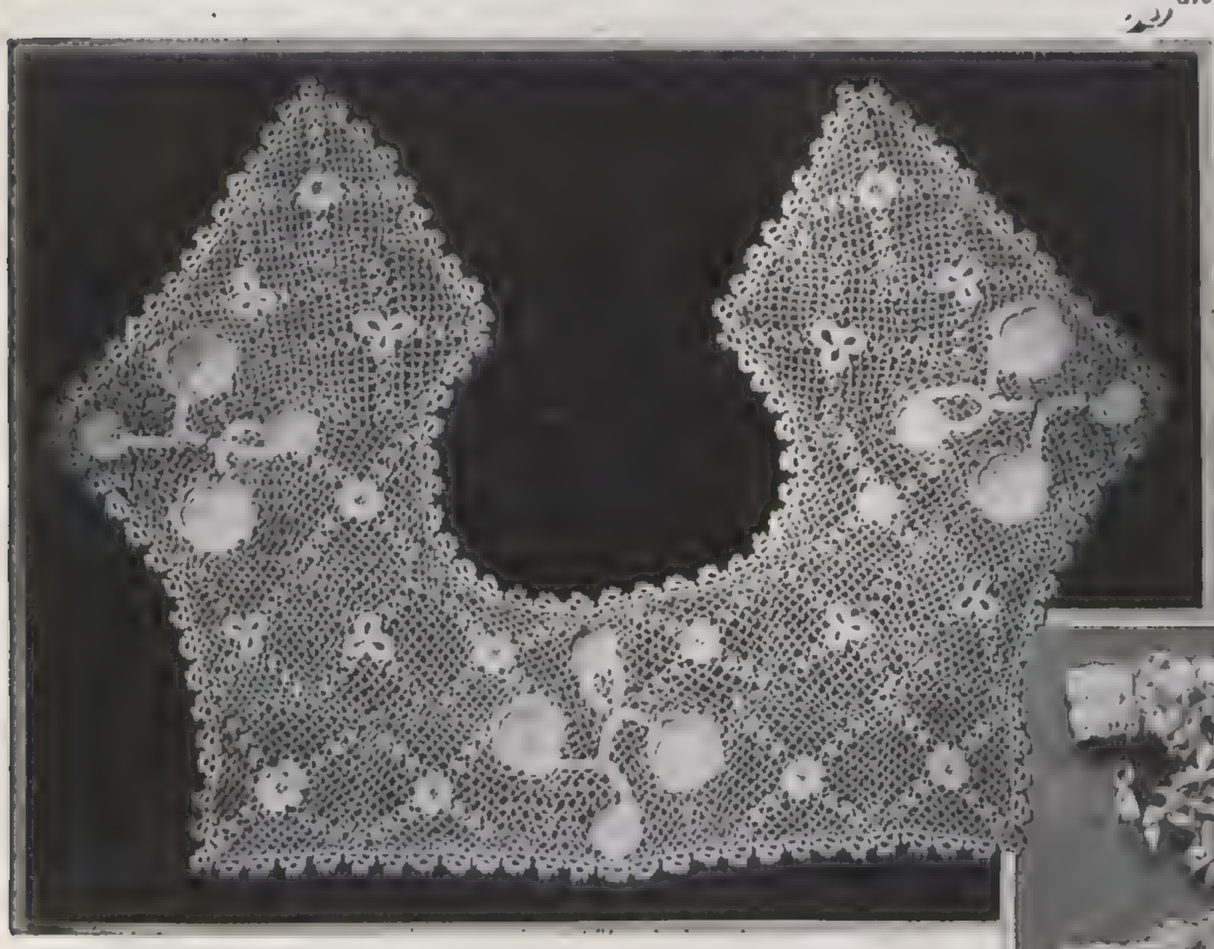
A selection of corsage bouquets



A parasol handle. $15



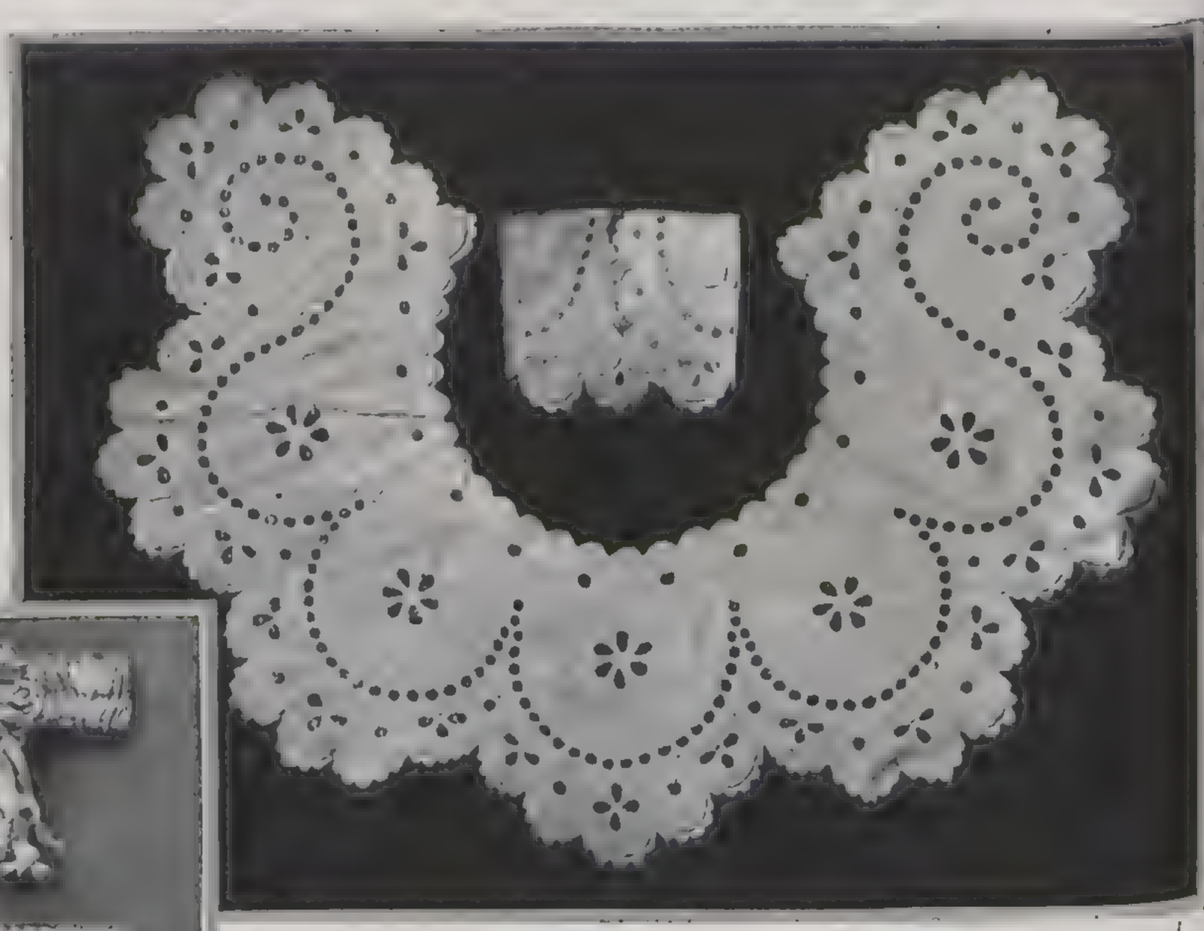
Irish lace in the grape pattern. $5



A sailor collar of fine baby Irish lace. $10.50



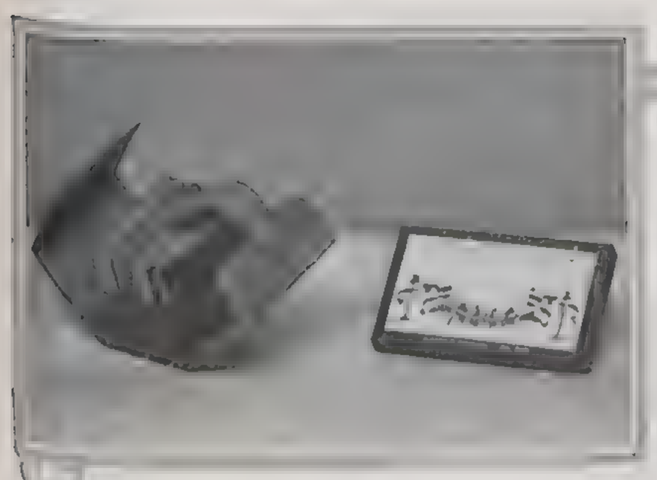
Satin ribbon garters. $1.98



A collar and cuff set of Madeira embroidery. $5.50

THE ARTICIAL ROSE, THE CAMELIA AND THE CHRYSANTHEMUM IN THE FORM OF CORSAGE BOUQUETS ARE VERY SMART GIFT REMEMBRANCES. THE COLLARS AND CUFFS OF LACE ARE EQUALLY TASTEFUL

See text "Corsage Bouquets and Handsome Collar and Cuff Sets," page 50



Bachelor recipe books, $5, and Christmas card, ten for 50 cents



A motoring journal, $12.25, an engagement and memorandum book, 75 cents; desk pad, $6.50



Christmas tags ten for 25 cents, and twine holder, $1.75







A child's quilted coat, $4.50, a paper cutter and scissors for $3.00 and a child's eider down coat at $2.95



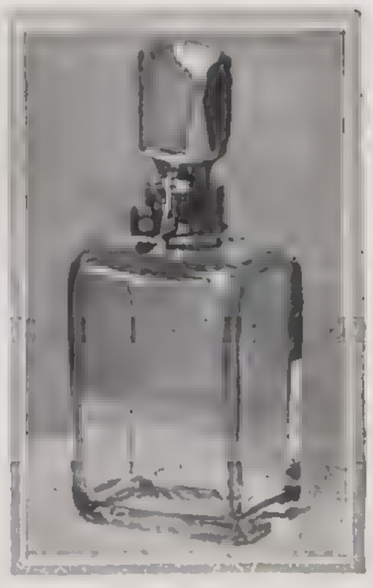
A convenient calendar. $5.75



For the telephone, $5.75







A bookcase and books for the secretary, $6, silver frame, $5.50, and a crystal tantalus, $10









A work basket, $3.25, a silver frame, $6.75, and a box of the new and smart stationery, $2.00

SMART NOVELTIES FOR THE CHRISTMAS SHOPPER

IN the upper left-hand corner is shown a compact gift for bachelor, or bachelor-maid, who is inclined toward hospitality. The small volumes are as follows: Recipes for (1) Cocktails, (2) Salads, (3) Sandwiches, (4) Chafing Dish. The price of this useful little set is $5.

To the left in the centre group at the top of the page is illustrated a record book, called "Motor Runs." The cost is $12.25.

The Daily Reminder featured in the center is 75 cents.

The desk pad to the left in the middle group is seven and a half inches by four inches, with a hand-pierced, satin-finished brass cover over red or green morocco, $6.50.

To the right of the desk pad and also at the top of the page, is a case of satin-finished brass with filigree sides. It is four inches high and contains a ball of twine. The price is $1.75.

Directly below the center group at the top of the page is shown a paper cutter and scissors of polished brass in fancy design. The case is of green or red leather. The scissors are 10½ inches, and with case sell for $3.

The figure to the left shows a child's quilted silk coat. The sizes run from that of an infant to that of a child two years of age. The cost of this coat is $4.50.

The little coat with hood, to the right of the page, is of eiderdown and the edges are satin-bound. The coat comes in pink, blue or white and in sizes from infant to two years. The price is $2.95.

On the left side of the page a daily calendar is illustrated. It is of plain satin-finished brass standing 6½ inches high. The price is $5.75. Entire desk sets may be had to match.

Opposite the daily pad, on the extreme right of the page, is shown a unique desk or telephone pad with a pencil which cannot get away. It is $5.75.

At the bottom of the page there are a group of articles. At the upper left-hand corner there is a useful little desk set in a miniature leather case. It costs $6.

The handsome oval silver frame next to the bookcase is $5.50.

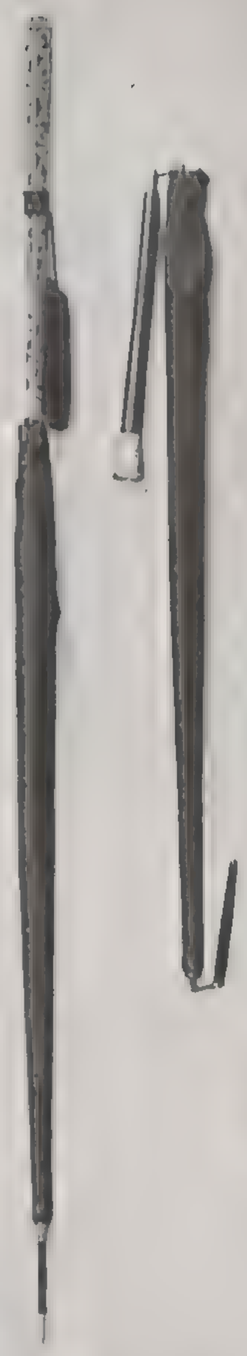
The crystal tantalus at the upper right-hand corner of the group is in Colonial design and has a cut-glass stopper with a sterling silver lock. The one-half pint bottle is $10, the one-pint size is $12, and the quart bottle $14.

To the left at the bottom of the page a work basket is illustrated. It is four inches high and of tan wicker with a detachable velvet top. The price is $3.25.

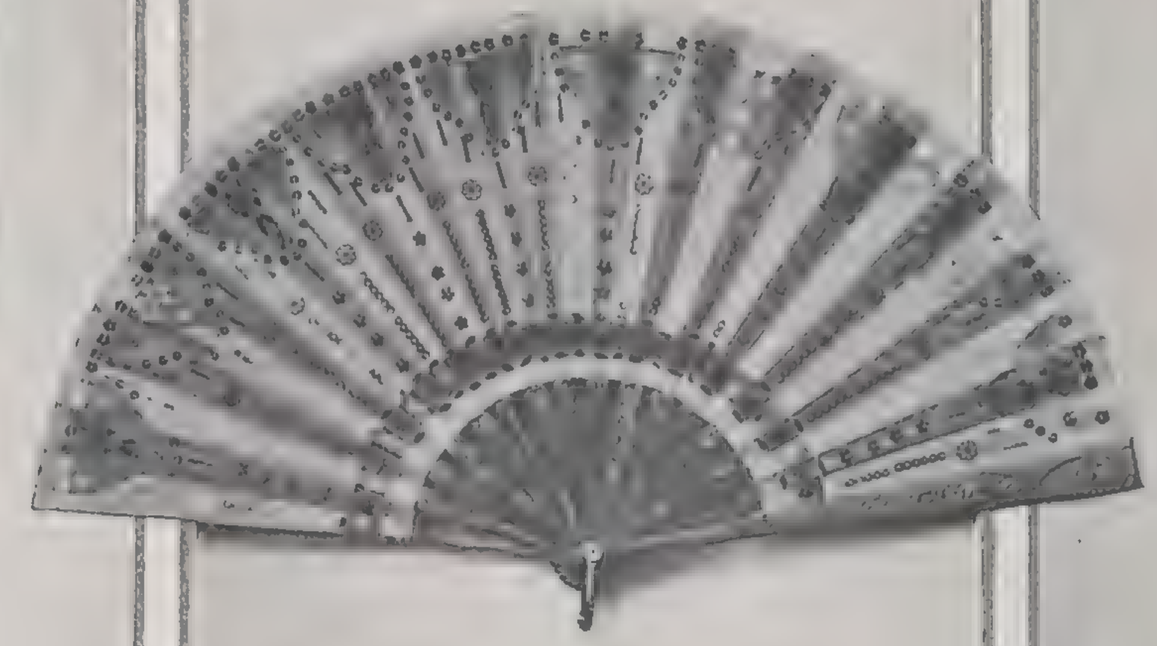
The square sterling silver frame next to it is $6.75.



A Dresden china pincushion, $1.98











A Colonial lady candy box $1.98

One plain and one folding umbrella. $5 *and* $10

A spangled fan at $3.75, *and sandalwood fan at* $2.75

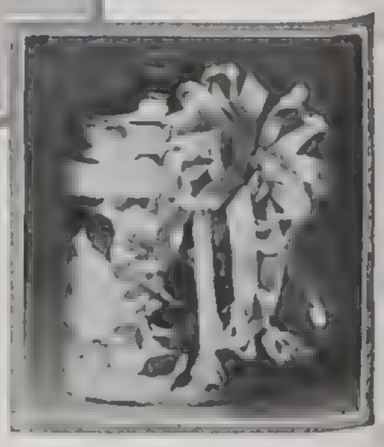
The silver handled stick costs $11, *the mission wood* $4.50



The Dutch girl with candy. $1.98



Small articles of beaten silver and baroque pearl jewelry



A ribboned talcum powder case





A SELECTION, VARIED AND UNUSUAL, OF LARGE AND SMALL ARTICLES FOR THE CHRISTMAS GIVING. THEIR VARIETY WILL APPEAL TO MANY TASTES

THE dainty little lady in the upper left-hand corner of this page is in reality a pin cushion with a Dresden body. She is beautifully gowned in a silk dress trimmed with lace ruffles and tiny roses. Price $1.98.

The doll in the upper right-hand corner is a candy box lady dressed in true Colonial style in a gown of flowered silk trimmed with shirrings of ribbon. She, too, is of Dresden china from the waist up. Price $1.98.

The first umbrella is made of silk and has a three-cornered handle with sterling silver deposit. It costs $5.

The folding umbrella measures only twenty-six inches when closed and has a handle of snake wood with an engraved silver top. Price $10. The same umbrella, with a similar handle, may be had for $6.50.

The spangled fan comes in green, rose or heliotrope and has sticks of carved ebony. Price $3.75.

The second fan has sandalwood sticks and is made of gold gauze over taffeta and ornamented with gold and silver spangles. Price $2.75.

There are two walking-sticks shown with crook handles. The first one has a handle of sterling silver, beautifully engraved, Price $11.

The second stick is of mission wood, the handle being ornamented with an applied design of oxydized silver. Price $4.50.

At the left is a candy box gowned as a Dutch lady. Price $1.98.

The case which contains a box of talcum powder is made of pink or blue Dresden ribbon over a solid foundation, and decorated with a rosette of satin ribbon. The price of the case, empty, is 75 cents. Containing a box of Colgate talcum powder, 98 cents.

The tiny cream pitcher of dull beaten silver, engraved with a wreath pattern, costs $8.50. The sugar bowl costs the same.

The child's porringer is also made of beaten silver. Price $12.50.

The toddy spoon is another quaint old piece, the "masher" on the end being used to crush the lump sugar. Price $3.75.

The pins and a pair of cuff buttons are of baroque pearls set in gold.

The upper left pin contains four baroque pearls and three genuine sapphires. Price $8.50.

The bar pin at the upper right is set with nine baroque pearls. Price $7.

The small pin set with a single pearl costs $1.25.

The large pin of similar style costs $9. The pair of sleeve links have pearls about twice the size of the illustration and cost $12 a pair. The stick pin mounted with a single baroque pearl costs $1.





A lovely negligée of white mull and Irish lace worn over a petticoat of pink chiffon



The headdress adds the crowning touch of harmony to the toilette

Photographs copyrighted, 1910, by Campbell Studios

Miss Cowl is very lovely in this charming gown of maize satin, skunk fur and crystal beaded net

At the back of the tea gown the lace hangs in a loose bertha effect

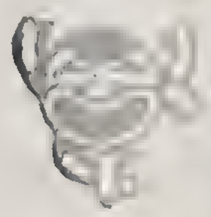
TWO OF THE BECOMING GOWNS WORN BY MISS JANE COWL AS MRS. EMERSON IN THE GAMBLERS

For descriptions see "Notable Stage Gowns" page 45

A DISCUSSION *of* MAURICE MAETERLINCK'S, FANTASY *of* FAIRYLAND, "THE BLUE BIRD"



An Hour







Tyltyl



In the Land of Unborn Souls before the Gates of Time

A FAIRY-STORY, a dream, a subtle blend of truth and unrealities, a whole philosophy of life, the simplest and most classical and yet the most modern of childish tales—that is Materlinck's play, "The Bluebird." Every child should love it—if their childishness has not been spoiled for them by misguided elders—and all grown-ups, except the most literal, should find deep pleasure in being thus touched by the poet's healthy, helpful interpretation of man's existence. That we Americans should be the last of Occidental countries to put it upon our stage is perhaps consistent with our less keen interest in things symbolical. And yet the play's success in New York City, the marketplace of our country, makes us see clearly and hopefully that the imaginative qualities that have placed us where we are, are not to run their course always along purely practical lines.

With ever so gentle criticism of the New Theatre's beautiful production, let it be said that, practical as we are, and lavish as we are as to initial expenses, and with so much achieved before us in European capitals, the illusions of which the play is full—indeed, of which it is made up—are often shockingly disturbed by too obvious scenic arrangements. We do not see, in the light of what the Opera Comique constantly does in Paris, why impalpable veils of mist should bang on the floor when they fall, or why the blue ether or limitless space should be "set" with old-fashioned "wings" that both look and are as thick as a board. The cemetery full of flowers is pasteboardy and garish, and sends forth into the auditorium no impression of lush fragrance and dewey atmosphere, as one has seen it often done abroad—in the graveyard scene of "Aphrodite," for instance. Where is the hissing vapor, when dancing Fire and Water meet, which is given us in the London production; and why the too light auditorium, instead of the very helpful suggestiveness of a darkened salle, with illuminated indications above the proscenium arch of the changes of scene, as is so happily arranged elsewhere?

However, one can find little but contentment in the arrangements of the wood-cutter's home and its miraculous happenings, or in the scenic and histrionic beauty of the scene in the Palace of Night. The characterizations are a joy; could there be a more significant personification of the grace and langour of falling, dancing Water, or could the characters of cat and dog be more delightfully indicated than by these half-human, half-animal figures? As for the tale itself.

ENTER THE FAIRY

We find ourselves, when the curtain rises, in the classical land of once-upon-a-time, when the wood-cutter's children are tucked up to sleep in a corner of the poor but tidy living-room, and Father Tyl and Mother Tyl extinguish the light and tip-toe off to bed. But the Light has other business this night, than letting Tyltyl and Mytyl sleep stupidly in their beds. Her little flame shoots up again, green instead of red, the moment the door is safely closed on the grown-ups, and the children rub their eyes at the sudden and strange illumination that filters through the whole room. It is Christmas Eve and their minds are full of wonderful things that might be, although Mother Tyl has not, alas! had time to go and invite Kriss Kringle to this humble fireside. "He won't come this year, no! But he may come next! Anyway, he's sure to be at the Rich Children's house across the way. Let's go and look!" And they rush to the window, throw open the shutters, letting in the glittering splendor of the Christmas Tree lights across the way. They clamber upon the stool, they quarrel over the space, they throw themselves into the joys of the more fortunate children, "choosing" the toys each likes best, and stuffing themselves with more imaginary cakes than they ever ate in all their lives. What fun! What light! What gaiety! Even though it be on the other side of the way!

Suddenly, there is a knock at the door. "Papa!" and they scamper back to bed. But, no! Who comes in at the door but a weazened little old woman, hump-backed and blind in one eye, a nose and a chin that meet, hobbling along on a cane. "Have you the grass that sings or the bird that is blue?" she demands. "Of course, there's grass! But it doesn't sing! Tyltyl has a bird, but it isn't blue at all!" Then the children must hunt for one that is. A Bluebird *must* be found. Her child is ill, and nothing but the Bluebird will make her well again. "Do you know who I am?" she demands. "You look a little like our neighbor, Mrs. Berlingot," ventures Tyltyl. "That ugly old woman! Not at all! Not at all! Don't you know, I'm the Fairy Berylune! And off you must go for me at once! I can't go myself—the soup will boil over. Now, will you go out by the ceiling, the chimney or the window?" Tyltyl prefers the door. But the Fairy declares this to be a stupid fashion! By the window it shall be, and "Quickly! Dress yourselves!" She promises them wonderful things "en route" for the Bluebird! They will reach, for instance, straight down on the left, past the second turning, the country of Remembrance, where they will see their Grandparents and their little brothers and sisters who have died. "What were you doing when I knocked?" "Pretending to be eating cakes!" "Where are the cakes?" "At the house of the Rich Children, where it is so beautiful!" "It's no more beautiful there than it is here. It's the very same. Only you can't see it! You think you *can* see? Well, then! Tell me, how do I look? Perhaps you think I am old? Do you see my pink cheeks? And look at my beautiful hair, gold as wheat, armfuls, sheaves of it! Perhaps you think this eye is blind? Not at all! It is bluer and bigger and lovelier than the other one. I know there are people who say they don't see it? But you are not one of those horrid people, are you? You must see everything with the same courage. Alas! since the death of the fairies, what has come over menfolk! They don't see anything at all, and don't even suspect it! Happily for you, I've something in my bag. What do you think of that?"

And the Fairy Berylune places a little cap on Tyltyl's head, and shows him how to turn the diamond that shines on the front of it, and which opens the eyes of the one who wears it. He is to turn it this way, and he will see into the Past; turn it that way, into the Future. He will see the Souls of all things, the Soul of the Bread, of the Fire and the Water; yes, of Milk and sugar, too; just as important and no more so than the soul of anything or anybody else. "And that will help you," she says, "look for the Bluebird."

Tyltyl turns the diamond, and lo! a radiance fills the room, turning its walls to jewels and giving its furniture a noble aspect. The old clock winks and throws open its doors, and out come running the Hours, lovely girls playing with huge, shining bubbles. The Fire leaps out from the chimney, writhing in gaiety and waving its flames aloft; the Water ripples out from the faucet, tossing her cascades and chasing Fire about with hisses and bursts of vapor. The jug falls on the floor and breaks, and from the spilled milk rises up a calm and timid, milky-white Lady. The tall Sugar-loaf, wrapped around with white paper and blue string, steps out of the cupboard, and extends his striped barley-candy fingers to the company in How-de-do's! From out the kneeding-bowl waddles the huge, crumby Bread, his cheeks risen in irregular, delicious pop-overs, and all the little biscuits, puffed up crisply and powdered with flour. Better than all, the cat and dog, rolled up asleep before the hearth, disappear with a yap! and a miou! and in their



The morning of the awakening; Tyltyl has given the neighbor's child the blue bird



The beautiful Eleanor Moretti as Night

places there come two personages, bigger than Tyltyl and Mytyl themselves, one so insinuating, so sleek and velvety, who preens his mustaches, licks his hands and wipes his head and face, before approaching the children with feline compliments and padded and discreet steps. The other personage, resembling a great dog, bounces out roughly upon the brother and sister, nearly tumbling them down in his panting eagerness, wags his tail furiously, yapping and barking out his "How do you do! My little master! My little god! This is Tylo, your Dog. How I have wanted to speak with you! And now I can! What joy! How I love you! How beautiful you are! What shall I do to please you! Shall I show you how I can walk on my hind-legs? Shall I, my god?"

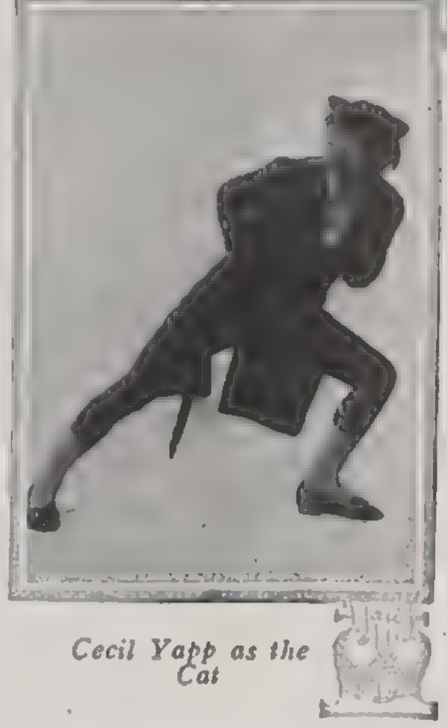
The lamp suddenly falls and bursts, and up springs a beautiful Being, luminous and crowned with diamonds. "Who is that?" cries Tyltyl. "Why is everything so lovely? Are the walls of precious stones?" "No more precious than all stones," answers Fairy Berylune, "only man sees only a few of them. This is Light." Just then a noise is heard. The children cry, "It's papa!" "Quick! Turn the diamond, that all may return whence they came!" But it is too late! The fatal moment is irrevocably past, and, though the Hours have had time to fly back into the clock, and the biscuits to scuttle to shelter in their kneeding bowl, there are left Fire and Water, Sugar and Milk and Bread, the Dog and the Cat, all crying in vain to return to the comfort of their original packages, hiding places and voiceless obscurity.

Fairy Berylune commands them to aid the children in their search for the Bluebird, each to enjoy life only as long as the search lasts, and Light is to be their leader. How joyful is the Dog, that he may still express in words his love for his Master, still follow him on his perilous search! And how disgusted the Cat, to be put to all this bother and all this danger for a mere human being! The fat Bread blubbers with fear at the unexpected conditions, and Fire and Water are in anguish at being left without control. Sugar sucks his own finger to comfort himself, and Milk sulks silently in a corner.

Again a noise is heard. All prepare hastily to leave. "Water, don't run all over everybody!" cries Fairy Berylune, "Dog and Cat, stop your quarrelling, and Fire, stand up straight and don't touch



Bonnie Maude as one of the Hours in the Maeterlinck fantasy



Cecil Yapp as the Cat

anyone! Bread, take the cage for the Bluebird. We shall leave by the window and all meet at my Palace for suitable clothes. Quick, now! We're off!" The window flies open, all dance through it, and the lights go out. All is quiet, then slowly the door opens a crack, a candle is seen to illumine quaintly the cottage room, and Papa and Mama Tyl thrust in their night-capped heads. "It's nothing! It's only the crickets on the hearth." "Do you see them?" "See them? Of course! They're sleeping quietly. I hear them breathing!" The candle is withdrawn and all is dark once more.

THE QUEST BEGINS

When the stage is lighted again we see the children, followed by their companions, dancing out through the cottage window, away across the hills into the irridescent, shimmering land of the Fairies, and up the marble staircase of the palace of Berylune, which she has inherited from Bluebeard. Here come together in secret conclave the Elements, the Things and the Animals. Bread is dressed pompously in a sumptuous Turkish robe of brocade, with fez and scimitar, while the Dog dances about in glee in a gold-embroidered, red velvet costume of one of the footmen of



Louise Closser Hale was Fairy Berylune

thing. This Night has revealed to me, and it behooves us to save ourselves, even at the expense of Man's life."

This treacherous speech enrages the Dog, and he pounces on the Cat, only to be separated with difficulty. "He is Man!" barks the Dog. "That is enough! Man must be obeyed! Man is god! Vive Man!" and Bread agrees with him, pompously, to be sure, but with energy. "Give your reasons," says the Cat. "There are no reasons. I love Man. That is enough!" "And you, Fire and Water! You! The Slaves of Man, who once were free and untrammelled! Do you side with Bread and Dog or— But here come the Fairy and Light, our worst enemy, who has placed her services on the side of Man! Hush!"

The Fairy puts a curb on the conspirators by planning their time and duties. The children, dressed in velvet and shining satin, are first to go alone to the Land of Remembrance to see their Grandparents, and the Fairy orders Bread to open his robe and cut off for them a good slice of his well-baked stomach, while Sugar breaks off a finger for each. "Don't eat too much, as you are to sup with your Grandparents." "But how can we see them, since they are dead?" "How can they be dead if they live in your memory? Man does not know this secret, because he knows so very little about anything, does Man. You have only to go straight ahead—you are on the very threshold of the Land of Souvenir, and, most important, be sure you are back at a quarter before nine."



Robert E. Homans as Bread

IN MEMORY'S LAND

Here the chil-



The Fairy Berylune waves her wand and gives to all things the personified soul. The Dog and the Cat show very clearly

dren enter into a heavy mist, through which they stumble, groping their way, much to the fright of Mytyl, who cries out that she "is tired, and hungry, and thirsty, and sleepy, and she can't see, and it's cold, and she's afraid, and she—wants—to—go—h-o-m-e!" But gradually a charming picture is revealed as the gray mist rolls away. It is Grandfather and Grandmother Tyl, who are seen asleep together on a bench in a sunny garden in front of their rose-bowered cottage.

As the children draw near, thinking of them, Grandfather and Grandmother gradually awake, and joyfully welcome them. Their brothers and sisters, too come shouting out from the cottage the moment thought brings them to life, Pierrot and Jean and Pauline, and Madeleine with the pimple still on her nose, and all the others, glad to be recalled from the sleep that has lasted since last All Souls' Day. The gay supper party that follows is full of pranks and remembrances. Tyltyl finds the notches on the doorpost, where they were measured when last there, and Mytyl spies the old Blackbird in his cage, who immediately, on remembrance, begins to sing. Tyltyl calls out, "Why, Grandfather, he isn't black, he's *blue!* You must give him to me! Give him to me!" Grandfather says Tyltyl may surely take him away, but he does not guarantee him as to color, not at all. "The quality of the air up above is not to be trusted." The cuckoo clock suddenly strikes the half-hour. "Why, who can be thinking of the time!" says Grandfather. "Oh, it was I. We promised to be back! Oh, hurry, Mytyl, or we'll be late."

"Oh, dear! What a bore the Living are, up there, with their agitations and affairs! They haven't even learned yet that we live when they think of us! It's just as it was in our day. The Living were so foolish when they spoke of the Others," sighs the Grandmother. Tearful farewells and promises of speedy return, and off the children run, swinging their birdcage, and quickly enveloped again in the heavy mist. "Oh! Tyltyl, I'm so cold. Where is Light?" "Give me your hand, Mytyl. This is the way. Oh, Mytyl! the bird isn't blue any more. He's black!"

WHERE NIGHT HOLDS SWAY

When next the curtain rises it is to reveal the vast and sombre Palace of Night. Black marble and ebony in towering columns, ponderous doors of bronze all about the hall, and at the back at the head of the black basalt stairs are still more huge bronze doors. Seated on the steps is Night herself, splendid in her trailing robes of purples and dark blues and spangled black, while two infant forms appear on each side of her, reclining at the base of the balustrades. Sleep, smiling sweetly, and another, who hides her face, "her sister, whose name it is not well to hear." Cat glides mysteriously in, and approaches Night in supplication. "Our secret is in danger. It is the beginning of the end! I have told you of the woodchopper's children and their marvelous diamond. Well, they are coming here to demand the Bluebird! Light is guiding them, Light, who betrays us all to Man, and who has discovered that the Bluebird, the real one, the only one who can live in the light of Day, is hiding here amidst the bluebirds of dreams, who are nourished on the moonbeams and who die at the approach of the sun. Light knows she cannot cross the threshold of your Palace, but she is sending the children, knowing that you cannot prevent Man from opening the doors of your secrets. I don't know how it's all going to end. In any case, if, by any chance, Man gets his hand on the true Bluebird, we others are lost forever!"

"Dear me! Dear me!" cries Night, "what times are these! I haven't a moment's repose. I do not understand Man these last few years. He needs must know everything. He knows a third of all my mysteries, my Phantoms are in flight, and most of my Maladies are ill!"

"I know, Mother Night! Times are hard! But here they come! I see but one way out of the danger. They are but children, and we must frighten them so that they will not dare open the great doors leading to the garden of the moon birds." When the children appear with their escort, of whom only the Dog is really faithful, Night tries to wheedle Tyltyl into giving up his quest for the Bluebird; but the boy staunchly demands the Keys, which Light told him would open the doors of all Night's secrets. We demand it in the name of Man. Night, reluctantly and angrily, gives them up, but exclaims that for the consequences, to them or to herself and her palace, she will not be responsible. "Behind those doors of bronze are all the Evils, all the Perils, all the Sicknesses, all the Terrors, all the Catastrophies, all the Mysteries that have afflicted the world since Time was. And I have had trouble enough with the aid of Destiny to shut them up in these dungeons." Bread is frankly frightened to death, and seeks to flee. Mytyl runs to Sugar to be consoled with a barley stick. The Dog alone stands by Tyltyl as he bravely opens one door after the other. Spectres try to escape from the first, tired of their stupid existence since Man no longer took them seriously. In the next cavern are the Sicknesses, all too indisposed, since Man discovered the Microbe. They are, indeed, too weak to attempt to escape, only Cold-in-the-head pops out, sneezing her head off, and has to be chased back, too insignificant to be bitterly pursued by the doctors, and therefore feeling very well indeed. Next are the Wars, as fierce as ever, but a little fat and wanting agility from inaction. Their cavern, too, is searched in vain for the Bluebird, without allowing one War to escape. "And here, in this dungeon—are these terrible, too?" No, these are only Night's odds and ends of trinkets, her Stars, her Perfumes, her Fire-flies and Glow-worms, the Dew and the Nightingale's Song, many of these coming gaily out and filling the Palace with dance and song until they are commanded by Night to retire.

"And now, these great doors at the head of the basalt stairs." Night implores, commands, threatens, intimidates, but all to no purpose. She flies in rage, crying to all to run for their lives, the Dog alone rushing to Tyltyl's side, as he inserts the key and throws open the great double doors. And behold! before him spreads the most perfect of gardens, bathed in moonlight, while myriads upon myriads of fairy-like Bluebirds evolve perpetually with a harmonious whirr of wings, amidst the sounds of falling waters. "Come, oh, come quickly! Mytyl, Tylo! Thousands, millions of Bluebirds! Fill your arms and come!" And off they run to find Light, their arms full of fluttering, winged things. Night glides back to the garden gates, and Cat creeps silently up beside her. "Did they catch him? The True?" "No! I see him there on that moonbeam. They could not reach him! He was up too high!" Meanwhile, up towards the Day, Light meets the children, who hold forth their treasures. "Why! What is the matter with them! They do not move! They are not blue! Oh! And yours, Mytyl? Yours, Tylo? Oh! I am so unhappy!" "Do not cry," says Light, "you have not the Bluebird that lives by Day. But you will yet find him!"

"THERE ARE NO DEAD"

So their search goes on, through the forest, where revengeful trees and fierce wild beasts and stupid and cowardly domestic animals all turn against Man, their master, in the person of this courageous little child, the Cat always double-faced, the Dog faithful even to the point of endangering his own life, Light and the Marvelous Diamond saving them finally from peril. Next the cemetery is to be searched, the children alone being allowed to go there to await the hour of midnight, when the Dead will arise, while Tylo lies whining gently across the gate. Tyltyl and Mytyl wait among the gloomy stones, the little girl plying her brother with more questions than he knows how or has time to answer, while he, masculine-like, boldly attempts to solve his own questionings in answering hers. The hour approaches when the Dead are to come forth. The church bell tolls, the boy turns the diamond, and the children shut their eyes in horror. Quietly, the stones fall away, the tombs open, and up springs a wilderness of flowers. "Where are the dead?" says Mytyl. "There are no dead," answers her brother.

THE COAST OF THE LAND OF UNBORN SOULS

Next we find the brother and sister in the great azure hall that floats in Space, where await the children that are to be born, flaxen-haired little Beings, clad only in impalpable azure veils, behind which one perceives them vaguely, while each is occupied with its Future Life, with the Inventions, the Discoveries, the Utensils, the Fruits with which its Future is to be concerned. Some harbor Crimes, some great Ideas, a great Love, or a great Grief, each is lazy or busy, puny or strong, as he is predestined. Some are reluctant to leave this ethereal realm, guarded by tall angel forms, silently wrapped in mysterious blue, for the tribulations and uncertainties of the unknown world below; some are only too eager to be born before their moment has come. When the great white-winged doors open, and Father Time appears with his Hourglass and his Scythe and his Winged Boat, he is jovial and mocking, brusque, and impersonal. Little cares he who rebels at his Fate. His it is, only, to see that all obey the summons, and that none leave empty handed. Tyltyl and Mytyl, enchanted and dazzled at the blueness that surrounds them, and encouraged by Light, seek to make friends with the little Beings, and there are eager questions on all sides. "Tell us, is it nice down there? They say the Mothers are waiting for us at the gates. Are they good, the Mothers?"

Among the crowd Tyltyl and Mytyl find a brother, who is going to be born in a year, and who is to take with him three things, Scarletina, Whooping-cough and Measels. "What! Nothing but that?" exclaims Tyltyl, "and what are you going to do after that?" "Nothing at all. I shall go away again." "Why do you take the trouble of coming at all?" "Does one have any choice?" Here Father Time appears. Through the open doors the vague noises of the universe rise through the roseate ether. To-day, Time wants an Honest Man, one only, as a phenomenon, and many Inventors; but no more Doctors for a while, the earth is full of them. A Hero is needed; "Yes, you, hiding over there! You know your moment has come! No shirking!" Others would like to take his place, but Time is obdurate. One more is needed to fill the winged boat, its sails now faintly tinged with the pink of coming Dawn. It is the Lover, hiding behind an angel and clasping his Sweetheart in his arms. They must be torn apart; there is no choice; supplications are useless. "I shall never

(*Continued on page* 100.)



A. E. Matthews, who failed to equal in "The Importance of Being Earnest" his work in "Love Among the Lions."

The LOSS *and* GAIN *of the* EARLY DRAMATIC SEASON

By PIERRE VAN RENSSELAER KEY

Only the Smallest Modicum of Good Plays Have Come to Us, but There Have Been Some Distinct Personal Successes



May Blayney (Mrs. Matthews) who has given promise of an able interpretation of the Hen Pheasant in "Chantecleer"

ON with the dramatic season!

Hope, which is eternally with us, urges continuation of the efforts begun in August, when several of the new plays in the list of announced 1910-11 offerings made their first appearance. For a time—very brief—there was a belief that quality would accompany the quantity of first-time dramas, promised while humidity seemed bent on establishing new records; alas, no!

What the next four months shall bring forth, in the way of new dramatic material worthy serious effort and consideration, remains to be determined. Managerial promises and predictions are not only freely given but are, as usual, fulsome, and while it is quite possible that the fizzle of the early season may be avoided in the coming months there are many who fear that the dramatic year, in its entirety, will be written in history as an out-and-out failure.

THE QUESTION OF PLAYS

Conditions never were more propitious for the capable playwright than now, with the constant erection of new theatres that, like all the others, must be filled with "good" plays to put the financial balance on the proper side of the ledger. Most managers have sought in vain for dramas that ring true; they have snatched eagerly at many that seemed to hold possibilities; and yet, with few exceptions, nothing has been produced that carried more than a modicum of merit.

The system of play selection has been largely responsible for the present state of affairs. Primarily, too little time has been allowed many of the authors to fashion their material. Beset by appeals—in some cases commands—they have labored feverishly to turn out satisfactory finished products, and this has too often resulted in a manner opposite to that most desired.

Possibly, from the standpoint of pure business, the obstacles in the way of unerring selection of new works could not be surmounted. Any manager would doubtless take such a stand if he were asked to give a reason, and he would be justified in so doing, because there are certain elements of a business character that must figure in the consideration of any contemplated production. Nevertheless, so long as managers continue along the line now followed, whether it is necessary or not, the successful dramatists are certain to be overworked—which foreshadows a mass of inconsequential plays through too hasty writing—and the competent authors lacking a "reputation" brushed aside until another day.

The managers, with their invested capital and the risks they run, feel justified in adhering to a policy that has won monetary reward in the past. It would be ridiculous to assert that they are altogether to blame for the paucity of good plays, because it is as much to their interest, as to the public's, for them to corral that which will command approval and the profits which its bestowal brings. On the other hand, in the light of the failure of managers to select a fair percentage of good dramas, it is evident that some of these producers have reasons of their own for setting forth plays of such inferiority as to prohibit intelligent men from even momentarily agreeing to their presentation on any stage whatsoever.

PREJUDGING SUCCESS

It is a well nigh insoluble problem to accurately predict the probable success of a play while it is in manuscript form. David Belasco is one of the few producing-managers in this country who consistently solves it, but even he saves himself, at times, only through his superlative skill as a stage stategist.

As long as the commercial factor rules uppermost in the American theatre artistic progress must suffer. At times, certain theatrical magnates strive conscientiously to attain a goal genuinely commendable. If corresponding recognition, in the form of patronage, ensues there is aroused a desire to duplicate the achievement at the next suitable opportunity; but, likely as not, although the play may be better than its predecessor, it fails to attract the required support, and the disgusted manager says, wrathfully, "What's the use?"



Emma Dunn whose well grounded realistic method has been completely established in "Mother"

THE MANY, NOT THE FEW

Unfortunately, it is the mass of playgoers who must be satisfied, and not the comparative few able to differentiate between a praiseworthy undertaking and the sham affair which deceives the majority by its worthless dramatic veneer. Your average manager will boast loudly of his desire to place an art halo above his brow, and then give people something that is too evidently presented for no other purpose than money-making. The crux of the entire difficulty is financial and power greed. One group of men is opposed to another. All gaze at the box-office sheet, which is the barometer of success. And continuing in this manner our playwrights—or most of them—write not with the idea of composing a play that can be measured solely on a basis of merit, but to bring a laugh at the desired point or to cause an effect calculated to advertise the "piece."

A few weeks ago a certain operetta given in New York was excellent, musically, and very bad otherwise. Two alleged comedians pursued low-comedy methods that never varied from the vulgar, and hundreds in the audience roared with laughter. It was supposed to be a discriminating New York first-night assemblage, but the quality claimed was conspicuous by its absence. Now and again persons in the auditorium applauded until their vigorous palms must have ached; until the suspicion was aroused that they had been sent there to do a duty. The day following the première one of the executives of the management, to excuse the coarseness of the "comical" persons, pleaded its necessity to satisfy a Broadway audience. In this explanation he not only insulted the intelligence of many who paid to sit through the performance, but failed to take into account the character of the operetta, which needed no such "assistance."

THE PLETHORA OF PLAYS

Since the opening 1910-11 curtain was raised in New York more than fifty plays—including comedies, farces, and so-called musical comedies—have been given for the first time. In addition, several revivals have been made. Considering all classes of these dramatic works, not more than six are above the level of the commonplace.

"THE CONCERT" AND ONE OTHER

One of these is Charles Klein's "The Gamblers"; the other Leo Ditrichstein's adaptation, known in this country as "The Concert." There have been a few plays, besides these, of excellent though not superlative quality. They are "Rebecca of Sunnybrook Farm," "The Country Boy," "Mother" and "The Thunderbolt," the last by a foreigner. Of the comedies and farces, "Get-Rich-Quick Wallingford" (a splendid bit of work by George M. Cohan in an entirely new line), "Baby Mine" (a great popular success and commendably written, despite certain undesirable qualities), "The Commuters" and "The Cub" are the best. Among the operettas—which is a term employed to embrace "comic opera," "musical comedies" and "extravaganza"—"Naughty Marietta," "Hans the Flute Player," "Madame Troubadour" and "Madame Sherry" alone are admirable, though the first mentioned offends good taste, occasionally, and two of the others might not absolutely conform to the demand of the ultra-precise.

"The Blue Bird," Maurice Maeterlinck's fairy-play, is withheld from classification with any of the foregoing material, chiefly because it is molded on such different lines. That it must be given one of the first positions of any production of the season cannot for an instant be questioned. The revival of "Diplomacy" was interesting because it afforded opportunity for comparison with plays of the present day, as well as a chance to contrast the capabilities and methods of the members of the organization appearing in it with those of their predecessors. "Raffles," given for a brief time, comes under the head of revivals, but it did not arouse as much interest as did "Diplomacy," for the reason that Kyrle Bellew was again seen in the rôle he made popular only a few years ago.

SOME REASONS WHY

"Smith," which has been kept alive solely because of John Drew's personality and playing skill; "The Deserters," saved by the uncommon acting of Helen Ware; "Love Among the Lions," in which the finished English comedian, A. E. Matthews, gave delight; "Judy Forgot," which would soon be forgotten but for the cleverness of Marie Cahill; "Alma, Where Do You Live?" which has secured more consideration than it deserved because its adaptation made it less objectionable than the original; "He Came From Milwaukee," an affair of moderate interest; "Our Miss Gibbs," which was not much better than was the ineffi-



John Drew still upholds stage fashions in Somerset Maughm's "Smith"

cient Pauline Chase who appeared in the leading rôle; "Decorating Clementine," with the always-welcome G. P. Huntley; "The Little Damozel," "Con and Co.," and "The Scarlet Pimpernel," with those two sterling players, Julia Nielson and Fred Terry, all attracted a certain amount of attention. Mr. Drew and the two visiting English folk merit patronage, even though their plays may not be worthy of them. Others appearing in the foregoing list, too, are thoroughly competent. The chief objection centres in the material put together for the good players appearing in them.

"Bobby Burnit" died a quick death—though Wallace Eddinger is one of the most engaging young players on the American stage—"The Brass Bottle," in which Richard Bennett struggled hopelessly with a part for which he was utterly unfit, interested mildly; and "Anti-Matrimony" made every discriminating theatre patron sorry that the best comedienne we have, Henrietta Crosman, must turn to another comedy. Every other new offering—if memory serves accurately—should never have been produced, and this includes "The Marriage of a Star," in which Clara Lipman appeared; "Welcome to Our City," which proved no welcome at all for Maclyn Arbuckle; "The Family," "The Scandal," "New York," "Miss Patsy" and "Electricity."

MR. MATTHEWS AND MISS DUNN

No new player of particular brilliance has come upon the dramatic horizon since the season began, with the exception of A. E. Matthews, the English light comedian. Nevertheless, some of those with whom we are familiar have added to excellent impressions already created, or, under better conditions, have won praise to a greater extent than ever before. Mr. Matthews, whose performance in "Love Among the Lions" stamped him as one of the foremost players in his branch of the profession, failed to duplicate his masterly work when he was seen, later, in "The Importance of Being Earnest." His methods—which are essentially quiet—needed some expansion in the Oscar Wilde play, not being forthcoming this talented young man missed the fullest possibilities of the rôle which, otherwise, might have been attained.

Emma Dunn, a player of broad experience, touched a note of naturalness in her interpretation of *Mrs. Wetherell,* in "Mother," that saved the play from an excess of sentimentality. This quality, it must be confessed, was too freely dispensed. But Miss Dunn frequently helped in subduing it by her finish and easy poise. She was able, with her art, successfully to create her illusions and also to assist some of her colleagues in gaining the same effects. This player has waited a long time for her chance, and when it came she was competent to dispose of the difficulties confronting her in a thoroughly workmanlike fashion.

MISS WARE A STAR

Another woman player who has reached a fine dramatic standard was Helen Ware. Handicapped by a play unworthy of her capabilities, Miss Ware approached her task with intelligence that enabled her to preserve it to New York for many weeks. This young woman has not yet shown us her best powers, for the simple reason that she has never appeared in a rôle affording her complete opportunity. "The Deserters" does not place her to advantage, and her support was not evenly balanced or of uniform efficiency. Still, Miss Ware proved that she is one of the strongest players now on the American stage, and demonstrated the power which can be exercised through repose.

GEORGE NASH'S SUCCESS

Last season George Nash established himself in a single night because of his admirable performance of *Monsieur Vavin* in Augustus Thomas's "The Harvest Moon." A few weeks ago he returned to a second success in Charles Klein's "The Gamblers." To some the rôle of the young banker was not as well done as the previous one in which Mr. Nash won honors, and yet he did so much with it that none could deny his success, or the effectiveness with which he handled the character. A trifle more fire, a bit of anger—had they been displayed—might have added to the strength of the man Mr. Nash was portraying. May the artistic growth shown by Mr. Nash these last two years continue!



Photograph by Davis & Sanford

Helen Ware in a poor play extended her already excellent reputation

COUNT ONE FOR BELASCO

In "The Concert" an entire company shares the credit belonging to the players, as usually happens whenever David Belasco directs a performance. However, with no member of the organization in any sense great, it is fitting to speak of Leo Ditrichstein, a player whose schooling has been thorough and one who invariably gives a good account of himself, in whatever capacity he serves. Perhaps his familiarity with musicians—for he was an opera tenor in his early stage days—has enabled him to clearly reproduce the weaknesses and whims of a pianistic genius, but if his knowledge of music and its devotees permits a keener insight into the moods of the character he plays it should not be forgotten that it takes ability to make the professor seem human. Janet Beecher, in the leading feminine part, showed marked improvement over her more recent work, and if she is not yet in a position to warrant comparison with others who have gone farther in the drama, at least she gives promise of serving to advantage and along lines wholly free from artificiality.

AT THE NEW THEATRE

Three players who stepped into honestly won favor at the New Theatre through more than commendable playing in "The Blue Bird" were Margaret Wycherly, Eleanor Carey and Eleanor Moretti. To say that they are the most competent of the many enrolled on the roster of this large organization would be inaccurate, but they contrived — under conditions that brought their efforts in direct comparison with associates of proved skill—to attract unusual notice. Rose Coghlan and Edith Wynne Mathison, of the New Theatre, showed to their usual advantage in "The Merry Wives of Windsor," in which Ferdinand Gottschalk, Ben Johnson and A. E. Anson were seen to advantage.

Unfortuniately, at the New Theatre, a player may do excellently in one production and fail, through miscasting, to duplicate the quality of his performance in the next effort. Thus, players of both sexes find it almost impossible to maintain a never-varying standard, which often results in praise for good work done in one part and criticism for shortcomings in another. A case in point is that of Louis Calvert, who made a miserable *Falstaff* but a strong, convincing *James Mortimore* in Pinero's "The Thunderbolt."

ROBERT MCWADE, JR., AND JOHN WESTLEY

A player who drew considerable notice in one of the early productions—"The Country Boy"—was Robert McWade, Jr., appearing in the rôle of *Fred Merkle,* the newspaperman. Mr. McWade sketched his character with such fidelity that one felt he was living rather than acting the part. It is this quality that we need in the work of the majority of players now endeavoring to carry out the wishes of the stage director. Unfortunately, the average man and woman engaged in the profession of playing fails to strike the note of sincerity, and so long as this continues we shall have few artists in the craft. Forrest Winant and Arthur Shaw, who are in the same play, also deserve a word. Another player who made excellent, though not superlative, impressions in two parts he played in "The Upstart" and "The Family" was John Westley. He has temperament, a good voice, a nice appreciation of gestures that mean something and a pleasing personality.

AND LESSER LIGHTS

Frances Demarest and Dorothy Jardon, two clever young women appearing in "Madame Sherry," did good service and, with Ralph Herz and Lina Abarbanell, managed to sustain interest throughout the performance. Miss Demarest sings unusually well, as does Miss Jardon, who also dances. Walter Jones, in "Baby Mine," is doing the most capable playing of his career, and, seemingly, has caught the spirit of restraint in enacting a rôle in farce. G. P. Huntley, who is one of the most efficient comedians sent here from England in a long time, was capital in his droll methods in "Decorating Clementine." In point of fact, had it not been for Mr. Huntley the comedy would have been withdrawn earlier. As for Mlle. Trentini's success, it could scarcely have been greater or more deserved.

There were other persons appearing in various sorts of productions during the early season who merit a word of commendation for competency; but none, so far as can be seen, scored with decisiveness what may be called a "hit." Hale Hamilton, as *Wallingford,* in the Cohan play, presents a comfortable figure, and his easy manner lends itself admirably to the demands of the character. The remaining players, not already mentioned, who labored conscientiously and to good effect were fairly numerous; but, like many others, probably never will reach the goal marked "great."

"THE SNOBS"

HENRY B. HARRIS will make, during the winter, one of the most notable productions of the season when he brings to the Hudson Theatre "The Snobs," a new play by Howard Fitzalan. In an article written for a London paper last winter one of the foremost English critics spoke of this play in a way that whetted the interest of all the play-going public. He was of the opinion that it would have the same relation to modern society in the States that Sheridan's "The Rivals" had to English society in the days of Charles James Fox. Mr. Harris, who owned the rights and prevented an English production, has engaged Frank McIntyre to appear in one of the leading rôles. Behind the pseudonym of "Howard Fitzalan" it masked the identity of a Baltimore society man, who has been a notable war correspondent and long a figure on the Parisian boulevards and in London drawing rooms.



George Nash returns in Charles Klein's "The Gamblers"

SEEN *on the* STAGE

Emma Trentini in "Naughty Marietta" Has Come to Stay—Blanche Bates Returns in Avery Hopwood's "Nobody's Widow"—A Notable Revival of an Oscar Wilde Farce



Young Henry Schuman-Heink seems at home on the stage



Thais Lawton, formerly leading woman for Henry Miller, has distinguished herself at the New Theatre



Ruth St. Denis returns in Egyptian dances

THE management of the New Theatre, and the members of the company, have done much for the standard of the drama in New York since the enterprise was launched, a trifle more than a year ago. With every production—whether a new work or a revival—there has been evident a sincere desire to reach an artistic level too seldom encountered in these days when the commercial spirit dominates most stage undertakings.

Because of the known aim of the New Theatre, its financial strength and the ability to command the services of many seasoned and able players, everything presented there has, naturally, been subjected to the closest scrutiny. Expecting much, we have been forced, under the circumstances, to draw sharply the critical line, with the result that the productions which would have won more liberal praise at any other of the New York playhouses have been dealt with less leniently.

The reason, clearly apparent, has been due to the avowed declaration of the New Theatre to establish new standards of accomplishment, and this has invited the application of a higher standard of criticism than that used elsewhere. Therefore, fault found with New Theatre efforts does not mean—nor has it meant—inferiority in any sense, but, rather, criticism based on the recognition of ambitions difficult to realize on any stage extant.

The opening of the New Theatre's regular season—immediately following the performances of "The Blue Bird"—brought the first presentation of Shakespeare's "The Merry Wives of Windsor" seen in this city in twelve years. Naturally, its announcement developed a keen expectancy on the part of play-goers interested in the better things in the drama. Remembering the performance given at Daly's Theatre with Ada Rehan, George Clarke, Mrs. Gilbert and Charles Richman in the cast, it was pardonable to believe that the present production would have to be of unusual merit to surpass the earlier representation.

The first performance worked out precisely as was expected—a beautiful series of stage pictures and costumes which would have been difficult to surpass, but the rollicking comedy spirit was wholly missing during the early part of the evening, the rôle of *Falstaff* being most inadequately presented. Accustomed, as we have been, to the operatic version of the play—Verdi's "Falstaff"—in which that masterful singing-actor, Victor Maurel, has often appeared and, also, to other performances superior in some respects to the one under consideration, it was not surprising that the affair was disappointing.

The slowness with which "The Merry Wives" was played had an untoward effect upon the audience, and this, together with Mr. Louis Calvert's temperamental unfitness for the character of *Sir John Falstaff*, militated against the success which otherwise must have ensued. One missed the unctiousness, the humorous conceit and the sensual, asinine qualities of the bibulous and physically uncouth adventurer. There was no exhiliration in the action of Mr. Calvert's *Falstaff*. He was made purely stupid—a fat, blundering old fool trying to be funny and not succeeding.

Until the episode of the clothes-basket, when six of the eleven scenes in the five-act play had passed, there was scarcely fun enough to supply material for a one-act playlet. Then Miss Rose Coghlan, as *Mistress Page*, and Miss Edith Wynne Mathison, in the character of *Mistress Ford*, enlivened matters. To Miss Coghlan must be awarded the playing honors of the performance, as her appreciation of the qualities needed to portray the rôle and her technical ability were all that could be desired. Miss Mathison, with less restraint and a broader playing of her part, would have greatly enhanced her performance.

Miss Leah Bateman-Hunter, as *Anne Page*, made a pleasing picture, and Ferdinand Gottschalk, A. E. Anson and Ben Johnson, in the respective rôles of *Slender*, *Ford* and *Shallow*, did commendable playing. Frank Gillmore, making his first appearance with the New Theatre company, was capable as *Fenton*, and Mrs. Sol Smith moderately competent only, as *Mistress Quickly*. The remaining members of the cast, including Lee Baker in the character of *Page* and Albert Bruning as *Sir Hugh Evans*, were adequate. This "The Merry Wives of Windsor" can be materially improved. As it stands now the presentation is painstaking and fairly good, but the quality of distinction is lacking.

SIR ARTHUR PINERO'S NEW PLAY

THOSE who go to the theatre to be amused or mildly entertained will not care for "The Thunderbolt," Arthur Pinero's latest play, recently given for the first time in this country at the New Theatre. Others, who take their dramatic material more seriously, are quite likely to find this work worth while. There is gloom in "The Thunderbolt;" it is undeniably depressing; but the play is so well made, technically, and its characters are so accurately true to life as found in the middle classes of England, that we must once more bow to the craftsmanship of a playright who never does things by halves. As it was acted by the members of the New Theatre company cast for the various rôles, "The Thunderbolt" was shown to the best possible advantage—which means that all the sordidness of selfish, grasping humanity is revealed in the full glare of the truth.

No sooner is the first curtain up than the kernel of the story appears. In the library of the home in which lies the body of the late master are assembled his nearest relatives, haggling among themselves as to the amounts each is to receive from the fortune that has been left. There is the brother, *James Mortimore*, vulgar, domineering and coarse, with his weak-minded and useless wife; *Stephen Mortimore*, another brother, whose lean, mean face indicates the use to which he puts the newspaper he operates, also with his wife nearby; *Rose Pointing*, a sister, married to a penniless army officer; *Thaddeus Mortimore*, a musician with the customary length of hair, who has won the disapproval of his brothers and sisters through having married the daughter of a grocer, and *Phyllis*, his wife, a woman of naturally good instincts. These characters, with that of *Helen Thornhill*, the late *Edward Mortimore's* illegitimate daughter, comprise the essential figures in the play.

Although these hypocrites have openly voiced their contempt for the brewery business in which their late brother has made his money, now that the prospect of their sharing in it appears evident, all are ready to fight for what is considered a full share. However, the night before the death of *Edward*, *Phyllis* has found and destroyed the will in which the entire fortune is left to *Helen Thornhill*, who has been her father's chum. Later, when *Phyllis* has confessed her deed to her husband, who shows a big spark of manhood in assuming the responsibility for the act, there is a scene with the other relatives, in which, under cross-examination, *Thaddeus* makes clear the exact status of affairs which provides the "thunderbolt" that seemingly shatters the hopes of these vulture-like creatures. Again, it is necessary to bring into the family council the hated *Helen Thornhill*, who agrees to preserve the family good name by dividing the estate, but only under the condition that an ample bequest is made for charity. The end comes with the young girl accepting the marriage offer of a young curate who is willing to forget who she is.

Louis Calvert, as *James Mortimore*, in the strongest rôle in the play, gradually



Photo by Lallie Charles

Mrs. Patrick Campbell will play in "The Foolish Virgin"

builds the character into one that finally possesses requisites of genuine manhood, as his final scene with *Helen* proves. It is a splendid bit of playing that Mr. Calvert does and his artistry commands unstinted admiration. A. E. Anson, as *Thaddeus,* made his part almost equally, if not quite, as convincing as his chief colleague, and Thais Lawton, as his wife, *Phyllis,* won honors justly deserved. Albert Bruning, as *Stephen;* Ferdinand Gottschalk, in the rôle of *Colonel Pointing,* the army officer; Harriet Otis Dellenbaugh, Helen Reimer and Olive Oliver, as the wives, *Ann, Louisa* and *Rose;* E. M. Holland, and Ben Johnson, as the two lawyers, and Olive Wyndham, as *Helen Thornhill,* all won credit. "The Thunderbolt" is penned with vigorous strokes and, despite its unpleasantness, is not to be easily forgotten.

GRAND OPERA VOICES IN A COMEDY OPERETTA

TO be eminently truthful, *Marietta* was not so very naughty. Most people, present at the first performance at the New York Theatre, thought her captivating, clever and "cute." And, therefore, with so strong a support as that provided for her by Oscar Hammerstein and some effective songs written by Victor Herbert in his best style, Mlle. Emma Trentini mounted to a quick and emphatic success that promises to continue indefinitely. "Naughty Marietta" is deficient, in so far as Rida Johnson Young's book is concerned, and two members of the company—recruited from vaudeville—who endeavor to be funny, are only coarse; yet no comic opera presented in this city in years has met with similar appreciation. The causes centre in Mr. Herbert's admirable music and in its superior presentation by one of the best singing organizations ever heard in light opera.

When she was a member of the Manhattan Opera Company, Mlle. Trentini gave evidence of qualifications suitable for comic opera. Oscar Hammerstein often said that some day he would star her in a work prepared expressly for her. Now that he has kept his word all are pleased, for it is seldom that so capable an artist as Mlle. Trentini is heard outside "regulation" opera. From the moment she darted toward the footlights, after singing her first phrases behind the fountain, until the finale, the newest star on Broadway was mistress of the situation. Mlle. Trentini's big and brilliant soprano voice was never heard to better advantage, and her naive manner and piquancy fitted perfectly into the demands of the rôle she sustained. It was a pleasure to observe the modesty with which the little prima donna bore herself under the applause and flowers showered upon her, and if she retains her composure there need be no fear that her triumph will turn her head.

In her solos and in the ensemble numbers, Trentini sang with wealth of tone, admirable art and a finish that has not been brought to the comic-opera stage since many can remember. Her dialogue was touched with a foreign accent that made it the more delightful, and whether she wore skirts or boy's clothes, she was equally fascinating. Orville Harrold, another Hammerstein "find," is as much above the average comic-opera tenor as his colleague surpasses most sopranos. His action is stilted and he does little that is commendable aside from his singing, but that, under the circumstances, is quite sufficient. Maria Duchene, also a former member of the Manhattan Opera Company, gained deserved recognition for her interpretation of "'Neath the Southern Moon," and the chorus acquitted itself in a fashion that prompted one to inquire why more of the same ability are not provided when there is singing to be done. The story concerns the escapades of *Countess Marietta D'Altena* (Trentini) after she has run away from a French convent to escape marrying the man she does not love. The scenes are laid in New Orleans during the year 1780, and are picturesque. To Jacques Coini, who staged the performances, is due a special word of praise. His long service as stage director of the Manhattan Opera House was shown in the results his knowledge brought about.



Photo by LallielCharles

Stella Patrick Campbell, who, in England, is renowned as a beauty

THE INIMITABLE PRINCE OF PARADOX AGAIN

THERE are few plays written more than a decade ago sufficiently in advance of their period to score as effectively to-day as when first produced. One of them, however, is the late Oscar Wilde's delightful comedy, "The Importance of Being Earnest," successfully revived a few evenings ago at the Lyceum Theatre, where it is affording pleasure to the discriminating portion of New York playgoers. It is astonishing to find so little in this play that may be designated old-fashioned. Formed in a brilliant vein, despite the fact that it has no special strength of plot, "The Importance of Being Earnest" never grows tiresome, for the excellent reason that its satire is persistently keen, its epigrams well turned and its action continuous. At times there seems a certain artificiality to the pictures of life as shown by the author, but this may scarcely be termed a fault in view of the sparkle of the lines.

It is doubtful if the first presentation of "The Importance of Being Earnest" conveyed a more penetratingly cynical view of London aristocratic society than the performances now at the Lyceum. Unfortunately, A. E. Matthews—who did well in his American début in "Love Among the Lions"—seems unable to cope with the rôle of *Algernon Moncrieff.* The qualities of reticence and quiet subordination of self, which were peculiarly adapted to the previous work, do not fit the character he is now playing. Added buoyancy and a more positive personality would do much to give distinction to the part. Florence Edney, as *Miss Prism,* the governess, revealed comedy talents of unusual quality, and with Ethel Winthrop—who played admirably, though she seemed young for the character of *Lady Bracknell*—contributed to the success of the première. Had Miss Blayney and Miss Oaker, in the rôles of *Cecily Cardrew* and *The Hon. Gwendolen Fairfax,* decided beforehand to play less in the same key, their impersonations would have gained in effectiveness; but, as it happened, their sameness of voice quality and intonation was inappropriate. Hamilton Revelle, as *John Worthing,* was serious and earned the applause bestowed upon him.

MISS BATES RETURNS TO COMEDY

A CLEAN-CUT, snappily built play, splendidly acted and staged by the expert hand of David Belasco, was whisked into the Hudson Theatre a few evenings since, and, unless we mistake, "Nobody's Widow" will remain in town for some time. Whether it be romantic comedy, farcical romance or just plain farce, does not matter. For the moment we are chiefly concerned in the popular success achieved by the undertaking, which includes the author, Avery Hopwood, and one of the most able and finished players on the American stage, Miss Blanche Bates. The charm of this artist is difficult to resist, and anyone who holds the idea that Miss Bates requires a heroic part in which to score needs but to see her in this new play.

She moves briskly through "Nobody's Widow" with a buoyancy, a sparkle and a spontaneity that keep her audiences smiling from sheer pleasure. Her resources as a comedienne appear never to have been so completely tested before, but they are not likely to be permitted to lie quiet, from this time on. We might say almost as much for the playing efficiency of Bruce McRae, whose skillful handling of the principal masculine rôle was as deft as anything seen here in a number of seasons. These two players occasionally came to the rescue of affairs, when they threatened to sag, and before the end finally came had convinced us that they are the most thoroughly delightful comedians since the days when John Drew and Ada Rehan figured in opposite characters.

In the hands of Miss Bates and Mr. McRae certain lines may be uttered, certain situations presented that would be offensive to good taste under altered conditions. These two impart to the characters they represent the touch of good breeding. They seem to belong to the class of gentlefolk who instinctively refrain from violating any of the well defined rules of propriety. There is little upon which to build in the main idea of "Nobody's Widow." It is frothy, almost episodic and not unusual if we except the chief theme, which has the merit of being unconventional. But as it is presented on the stage of the Hudson it is downright entertaining, and some bright lines carry far because they are delivered with just the right voice inflection, just the





Rex McDougall, Blanche Bates, Bruce McRae, and Adelaide Prince in a delightful comedy scene in "Nobody's Widow"

proper emphasis and by people who seem real.

Roxana Clayton, a self-willed and petted American girl, has married a young Englishman, the *Duke of Moreland,* six months prior to the opening of the play, after a brief courtship. She is not aware of his social position until the ceremony takes place, believing him to be plain *Mr. Clayton.* An hour afterward, she finds him bidding farewell to a former feminine friend in a manner too affectionate to be tolerated, and, abruptly leaving him, she writes to her friends that she has been left a widow. Arriving at the Palm Beach home of her dearest friend, *Betty Jackson, Roxana* is promptly introduced to the *Duke of Moreland,* and the fun commences. How the *Duke* contrives, in spite of the obstacles placed in his way, tc win afresh the love of his wife, is better appreciated in the seeing than in the telling. Adelaide Prince, as *Betty Jackson;* Rex McDougall, as her fiancé, *Ned Stephens,* and the others in the cast did well enough to entitle them to appear with Miss Bates and Mr. McRae, who, of course, were *Roxana* and the *Duke.* Henry Schuman-Heink, the son of the famous singer, appeared to advantage in the small rôle of *Baron Reuter.* We have plenty of room for more plays of this class. They wear well.

JOVIAL MAY IRWIN IN A TARKINGTON-WILSON PLAY

WITHOUT May Irwin there is little doubt that Booth Tarkington and Harry Leon Wilson's "Getting a Polish" would fare badly; but as the farce is fortunate in having Miss Irwin it will probably continue until this popular player decides to turn her attention in another direction. Originally, "Getting a Polish" was intended as a more serious play and was produced as such under the title of "If I Were Rich." Because of its farcical tendencies the decision was made to turn it into a laugh-provoking medium, with Miss Irwin as the great hope upon which to rest. That the choice of this experienced farceur was wise is daily apparent at Wallack's Theatre, where the play would afford slight entertainment but for the work of the star. There is a certain breeziness about Miss Irwin that has always found favor, and her peculiar method of causing laughs seems to wear as well now as it has in the years long passed. While some of us find her a bit boisterous, she is sure, before the play is finished, to appeal to the humorous sense.

In the prologue Miss Irwin, as *Mrs. Jim,* with a boarding house in Yellow Dog, in addition to a steadfast belief that the claim in which her dead husband was part owner would finally yield the lost vein, was busy trying to keep matters moving briskly. Later, when a fortune was hers, she went to Paris for precisely the same purpose as have others. Here the widow met with various experiences, many of which concerned worthless foreigners who were willing to help her in her social aspirations, "for a consideration." At the end *Mrs. J. Sterling Griggs* decided—as the audience all along knew she would—that her late husband's partner was more to her liking than anyone else. Miss Irwin sings several songs. She has the assistance of a competent company, in which, by the way, that fine player, George Fawcett, was out of place.

"MR PREEDY AND THE COUNTESS"

MR. WEEDON GROSSMITH is a player of distinction. His finished methods have been observed here before and his recent return to this country carried interest for those who remembered him. He made his reappearance at Nazimova's Thirty-ninth Street Theatre in R. C. Carton's "Mr. Preedy and the Countess," a farce of slim possibilities, that must have faltered but for the cleverness of Mr. Grossmith. As frequently happens, the player was superior to the play, and in this instance the results brought so much that was welcome that the author's shortcomings were gradually forgotten. In London, where "Mr. Preedy and the Countess" enjoyed considerable popularity, the action of the farce no doubt pleased. Here it appeared commonplace, and often deficient in movement. Now and again, also, there was an excess of dialogue, which never helps any play.

The timid *Mr. Preedy,* bounder though he was, scarcely deserved the treatment to which he was subjected by his detestable senior partner, *John Bounsall.* Prior to the appearance of this unpleasant person and the *Countess of Rushmore,* with whom he was preparing to elope, *Hamilton Preedy* (Mr. Grossmith) was content in his engagement to an estimable young woman; but his peace of mind was done for soon after the self-important *Bounsall* left the *Countess* in the shabby flat of *Mr. Preedy* and departed to the deathbed of a relative from whom he expected a comfortable legacy. During the ensuing twenty-four hours *Mr. Preedy's* trials were many and nerve-racking. His servants, shocked at the breach of propriety, leave him; his fiancée calls with relatives and is horrified by her discovery, and further complications arise through the attitude of *Lady Rushmore's* family, who conclude that she is in love with the meek *Mr. Preedy.* Miss Granville, as *Joanna, Countess of Rushmore,* was essentially English and played satisfactorily.



Miss Blanche Bates in riding costume

DRAMATIC NOTES

ROSTAND'S "Chantecler," in which American play-goers have long been interested, is to be produced in New York during the latter part of next month. Charles Frohman, who is to make the production, has decided that Miss Maude Adams shall be *Chantecler,* Miss May Blaney the *Hen Pheasant,* and Ernest Lawford the *Blackbird.* The remaining members of the cast have yet to be selected. The scenery is being built in Paris by a firm independent of that which constructed the sets for the original production, and will be sent to America this month. Mr. Frohman will personally direct the staging of the play, with the assistance of Miss Adams and Mr. William Seymour, his chief stage manager.

"The Speckled Band," one of Conan Doyle's Sherlock Holmes incidents, was introduced to New York in play form at the Garrick Theatre recently with Charles Millward as the detective One wag described the performance as "a stage snake hunt," and from casual observation there is nothing to lead to the belief that it will be a long one. The play and players will receive consideration later.

"The Girl and the Kaiser," with Miss Lulu Glaser as the principal attraction, made its first appearance at the Herald Square Theatre late in November It is an adaptation of a three-act operetta by Bernhard Buchbinder and Georg Jarno, the work of Leonard Liebling The plot rests on the traditional romance between the Kaiser Josef II, of Austria, and a forester's daughter

Zelda Sears, who will be remembered as a clever player of eccentric feminine rôles, made her initial appearance on Broadway as a star a few evenings ago in "The Nest Egg," a three-act farce by Anna Caldwell. Frederick Burton, Robert Dempster, Walter Young, Blanche Young, Evelyn Barton, Helen Landroth and Ruth Wells assisted in the presentation of the farce.

Maurice Maeterlinck and his wife, who was Georgette Le Blanc, the talented French tragedienne, live at the Abbey of St. Wandrelle, near Paris. The Abbey was, and is, for that matter, a ruin. Parts of it, however, have been renovated and made habitable for the purposes of the Belgian Shakespeare and Madame Maeterlinck. Recently they gave an open-air performance there of "Pelleas and Melisande" for the benefit of some of their friends and acquaintances. Instead of the audience having the benefit of changing scenes effected before their eyes, as the scene changes they were called upon to move from place to place, in order to follow the performance. Madame Le Blanc's rare artistry made *Melisande* live and breathe, even in an atmosphere so foreign to that of the theatre. The tones of her splendid voice were as soul-compelling as of old. M. Maeterlinck himself played the part of *Pelleas.*



Louise Homer as Hate



Amato as Hioraot in Gluck's "Armide"



Caruso as Renaud the Crusader



Mme. Olive Fremstadt as Armide

M U S I C

FOR the first time in four years the Metropolitan Opera Company rules supreme in New York. For that matter, it rules supreme in America and is showing the way to the European operatic institutions. Now that the Manhattan organization—which, of course, includes Oscar Hammerstein—is eliminated from the field, the Metropolitan directors, through their general manager, Guilio Gatti-Casazza, may proceed along the lines planned for the season with no fear that a formidable competitor's resourcefulness will out-general them.

In some ways it is unfortunate that the greatest city in this country has only one opera house. Ten years ago this sufficed, but now conditions are different. During the four years that the Manhattan flourished thousands of new patrons were educated to an understanding and an appreciation of opera, and most of these people have found it next to impossible to obtain seats for performances since the 1910-11 season began on November 14th.

Last year, with the Manhattan giving five presentations a week, the Metropolitan offering seven and the New Theatre figuring in two, there was considerably more opera than New Yorkers could support. For once the public was over-fed, musically, and it was this that caused the Manhattan patronage to dwindle to a point compelling Oscar Hammerstein to sell his properties at the terms offered by his financially stalwart rival. Ever since the season's première complaints have been loud and continuous against the fate that removed from this city one of the greatest impresarios it has ever known.

On the opening night at the Metropolitan hundreds were turned away because places could not be purchased at any price. Those who determined to procure desirable seats, at any cost, were able, in some cases, to obtain them by parting with twenty, forty, fifty, and even one hundred dollars each. Such prices have never been heard of in New York before. Opera at five dollars a seat had been considered expensive, and while the speculators have often received twenty dollars a seat, such a premium has rarely been exceeded. However, like the cost of living, the cost of choice opera tickets has soared, and we are now treated to the spectacle of seeing scores of anxious music lovers leaving the Metropolitan box-office in disappointment through lack, even, of a lone admission pasteboard.

It is doubtful if the Metropolitan management, pleased though it must be at the splendid business, is gratified with the situation. Had not arrangements been made for the appearance of the company in Brooklyn and Philadelphia on Saturday and Tuesday nights—when no performances take place in New York—there is every likelihood that two additional presentations would appear on the regular schedule. Until matters are readjusted, permitting an increased number of weekly offerings at the Metropolitan, there will be many angry people who feel hostile toward those they consider responsible for existing conditions.

For the moment none believes that any remedy can be applied before another year. There has been some talk of another opera house, managed by other forces, to accommodate the many who are virtually excluded from the Metropolitan, but should this come to pass it will not be in working order before the fall of 1911. Victor Maurel has announced a series of performances at the New Amsterdam Theatre, and the opera-hungry public, catching at a straw, has expressed the hope that they may help. To the discerning there is evidence to warrant belief that Mr. Maurel will not give enough to relieve the pressure, or that its quality will attract the critical whose cultivated taste demands only the best.

In the light of these facts it is clear that little relief may be expected before the late winter, when the Chicago Opera Company will be heard at the Metropolitan on Tuesday evenings and a Saturday evening performance is introduced as an "extra" by the local management. In the meantime it will be interesting to observe the artistic achievement of the surviving organization which, in its monopolistic stronghold, may now do as it pleases, with full knowledge that all who do not like it are at liberty to go without opera. At present writing there has been no sign to indicate that the Metropolitan directorate intends to operate with a high hand or to disregard its duty to do as well as ability permits, and if this attitude continues those fortunate enough to be able to hear the performances given will probably be satisfied with the general endeavor.

In some respects this season will offer less in the way of novelties and in new singers then the four preceding years. "The Girl of the Golden West" (Puccini), "Die Koenigskinder" (Humperdinck), "Ariane et Barbe Bleue" (Dukas), and "Armide" (Gluck) are four works that may be considered certainties. "Armide," selected to open the season, has already been heard as has the Puccini opera. The assemblage present on the first night, listened to the music of Gluck's opera, composed nearly one hundred and fifty years ago, and was practically a unit in declaring it the most stupid affair heard here in years. Pictorially, it was a delight, and as M. Gatti-Casazza is a master in production, he spared no effort or expense to make this one something to be remembered, especially as it marked his initial undertaking as sole and undisputed manager of the greatest opera house in the world.

Still, it is to be regretted that such a work should have been given when there are so many others, not yet heard, vastly superior in merit and distinctly more interesting than Gluck's sugary "Armide." To music students its presentation was welcome, but apart from those who revel in classicism, no matter how ancient, few found the music other than colorless and devoid of dramatic and stirring elements. Probably the success of Gluck's "Orfeo" produced last season under the personal direction of M. Gatti-Casazza, was responsible for the selection of "Armide." After the cool reception of the latter work by the public it is doubtful if it will have

(*Continued on page* 98).

CALENDAR

Dec. 10 Aft. Boston Symphony, Carnegie Hall.

Dec. 13 Eve. Philharmonic Society, Carnegie Hall. Kneisel Quartet, Mendelssohn Hall.

Dec. 15 Harp Recital by Maud Morgan. Aft. Joint Recital by Edith Thompson and M. Sokoloff, Mendelssohn Hall.

Dec. 16 Aft. Philharmonic Society, Carnegie Hall.

Dec. 17 Aft. Symphony Concert for Young People, Carnegie Hall.

Dec. 18 Aft., People's Symphony, Carnegie Hall.

Dec. 22 Eve. Musical Art Society, Carnegie Hall.

Dec. 27 Aft. Oratorio Society, Carnegie Hall. Eve. Philharmonic Society, Carnegie Hall.

Dec. 28 Eve. Oratorio Society.



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The Signorita Emma Trentini and her characteristic smile



The former grand opera star in another attitude.

HALF *an* HOUR *with* TRENTINI, NOW *in* "NAUGHTY MARIETTA"

The Former Elfish Little Member of the Manhattan Opera House Has Now Become a Playgoing Fashion

OH, Trentini!

Your face is a mask that changes constantly, shadowing forth a thousand emotions in as many seconds.

An interviewer from this paper played hide and seek with the Signorita Emma Trentini for a half-hour one afternoon last week in her little drawing room. Found her for a moment, and lost her the next. She is a will o' the wisp, now here, now there, the brightest star that has twinkled in many a moon on Broadway.

There was something we, as a nation of theatre-goers, earnestly desired. We guessed at it, and the guess was Fritzi Scheff. We knew it, and the knowledge was La Trentini.

The signorita does not admit it. She hopes it is all true. Why because? Thees deahr, deahr American. When they love, they are so enthusiast. She could kiss them all, for the great thanks—zat is all, yes, yes.

And ze English language. Oh, la, la, she has study eet only the five month. Nice language. She loves it, and sings it. It is not hard. Those Germans who say deeferent. They are to slander. Yes, you agree.

Her warm hand nestles into yours when you come in and she leads you to a chair. You have nice eyes, at least she thinks so (and with such assurance what matters a vulgar world's dissent?). You are an Italian? No. Then you are the nex' bes'. An American, n'est-ce pas?

"Ah, and my part in 'Naughtee Marietta.' I study, I study so hard. And Meestair Veector 'Erbert (oh, a sweet man, Signor Veector!) he say you must not sing so hard. But I weel. I contradict Signor 'Erbert. 'E get very cross, and say I am naughty, and I laugh and say I am naughty Marietta real, which is a joke, and 'e laugh and shake, shake, shake, 'e ees so fat. And I laugh, too, and recognize zee comedien naturel. He is artist, too, magnifique."

La Trentini hereupon threw, or wasted, several kisses on the irresponsive ceiling.

"I. The voice. Eet ees born, not made. Of course, I study, study, study. But at thirteen I had zee voice, and at eighteen I sing in Milan in the opera. One must have zee bricks to build with, n'est-ce pas?"

"But how about Mary Garden?" came the question.

"Ah, Garden, Garden. Not so much the voice, not so much the voice," and Trentini leans toward you, waving her finger at you as at a naughty child. "It is not so much the voice, but, la, la, she is wonderful, wonderful. Actress, ah, grand; personality, the incomparable. I——"

The signorita smiled archly.

"I—I have both!"

She laughed like a well-pleased child.

She's a little thing, is La Trentini. If women were voices, she'd be but a whisper. But out of the oriole's throat comes the oriole's note, throwing its ribbon of song nightly over three thousand listeners. For it is no idle boast, this conquest of New York the little Italian has made.

But her part.

Ah, but it was terreeble at first. She say naughty things in Italian, in French. She throw her part on the floor, she stamp, she insult Signor 'Erbert, she apologize, she kiss him. She call at her maid, "I cannot, I cannot." And she cry, sev-er-al, sev-er-al times.

"And my maid, she cry, too. Ah, yes, it was strenuous time. That word 'strenuous.' It belong to someone, n'est-ce pas? Mr. Hammerstein, he tell me so, and say I must not use it, and he laugh. He say it is private propertee. But I snap my fingers, so! What care I? To-day I have learned the English—you understand me what I say, it is not so, isn't it?"

A little thing she is, not pretty, no, but alive—ah, very much alive. And as La Trentini herself will assure you, it is good to be alive in this day and generation.

So once again the warm little hand in yours.

"Au 'voir. Now you come Monday night, sure. And then you come behind and say nice things to me, and maybe I kiss you then, you so nice, and, ah,"—archly—"maybe not."

STANTON LEEDS.



"There is always a longing in the human being to express itself in rythmic motion"



A veritable young goddess of the air

Photographs by Trans-Atlantic Company

ISADORA DUNCAN'S YOUTHFUL PUPILS *in a* LONG-LOST ART

By VIVIAN MOSES

THE children dance. Like falling leaves fluttering before the breeze, at one moment sedately floating on the surface of the air, now up, now down, swaying and turning in rhythmic undulation, now gliding forward as if before a puff of wind, or twisting, gliding, settling back again, at one moment quietly resting, their youthful bodies motionless save for a musical vibration such as lingers on a harp string while its note dies away, at another dancing merrily and with such easy grace that it seems as if their very natures impel them ever to dance and dance, for the mere joy of dancing; or again gyrating in some mad dervish swirl, their lithe bodies spinning like dry leaves in a whirlwind, faster and ever faster until it seems the figures must fall from the sheer madness of spinning—and you would grow dizzy with the watching of them were it not all so poetic, so beautiful—until suddenly, you know not how, it all subsides into a beautiful sinuous movement like flowing water, and ends in a series of wonderful postures, so graceful in their flowing, wave-like motions, so perfect in their harmonies of line and figure, so altogether lovely in their perfection of simplicity that the enchantment lingers in your eye and brain, and it is not until the music dies away that you realize that the dancers have ceased to move, and that the dance of dances is over.

Such are the impressions that crowd the mind as one watches the pupils of Isadora Duncan in their exhibition of an art that has been lost for two thousand years—an art which Plato declared to be the cornerstone of education and the foundation for mental and psychic as well as for physical development. No being of the present century has seen dancing such as this save as shown by Miss Duncan and her disciples, for no one else has succeeded in reincarnating the long dead Greek art of the dance as the vehicle of expression, the outward manifestation of every emotion, every thought, every impulse.

It is six years since Isadora Duncan established her school in the Grunewald, a suburb of Berlin, and she has held fast ever since to the principles which actuated her in seeking to restore, ultimately through the agency of trained pupils, the art of dancing to its Grecian glory. Miss Duncan has had a hard fight. She has operated her school under enormous expenses, no less than twenty young children having been legally adopted as her wards, and for many years she struggled for a recognition which was slow in coming, and which was accorded her last by this, the land of her birth. At times it has seemed as if she would have to abandon her venture, and the little school has had a career of ups and downs and of flittings from place to place which bespeak anything but prosperity. But through it all the exponent of Greek dancing has held to her purpose, and now there seems to be no doubt that the world has awakened to the fact that it needs Miss Duncan so much that it cannot afford to let her fail. This after the dancer was forced to refuse offers of thousands of dollars for engagements in the music halls in popular dances when she was earning so little money with her classic dances that she was forced to appeal to her friends for help!

Miss Duncan's method is simple and rational.

"There is always a longing in the human being, particularly in a child, to express itself in rhythmic motion," she says. "In my school the children's ideal of beauty is carefully stimulated, by example, and by music and pictures; then they are encouraged to express the emotions or sentiments created in them, in a natural, untrammeled way. They are taught to use

(*Continued on page 72.*)



"When the movements of the human body were one with the wind and sea"

"Gyrating in some mad dervish swirl, their lithe bodies spinning like dry leaves in a whirlwind"



"Perfect expression of a certain emotion once made must be maintained in that perfection"



"The gesture of a woman's arm is as the unfolding of a rose petal"

Photographs by Trans-Atlantic Company

FASCINATING PICTURES OF SOME CHILDREN WHO ARE BEING TRAINED BY ISADORA DUNCAN IN THE BEAUTIFUL ART OF DANCING AT HER SCHOOL NEAR MUNICH. THE SCHOOL HAS, AS A PATRON, THE REGENT OF BAVARIA, AND IS ATTENDED BY THE CHILDREN OF THE NOBILITY



Golaud asks his wife Melisande if Pelleas is really her lover



Pelleas and Melisande at the fountain. She throws her wedding ring in



The princesses around the fountain

THE PERFORMANCE OF MAETERLINCK'S "PELLEAS AND MELISANDE" IN THE ABBEY OF ST. WANDRELLE

See Dramatic Notes, page 63

Golaud discovers the wife and lover

Golaud tortures his wife Melisande

Photographs by Pictorial News Co

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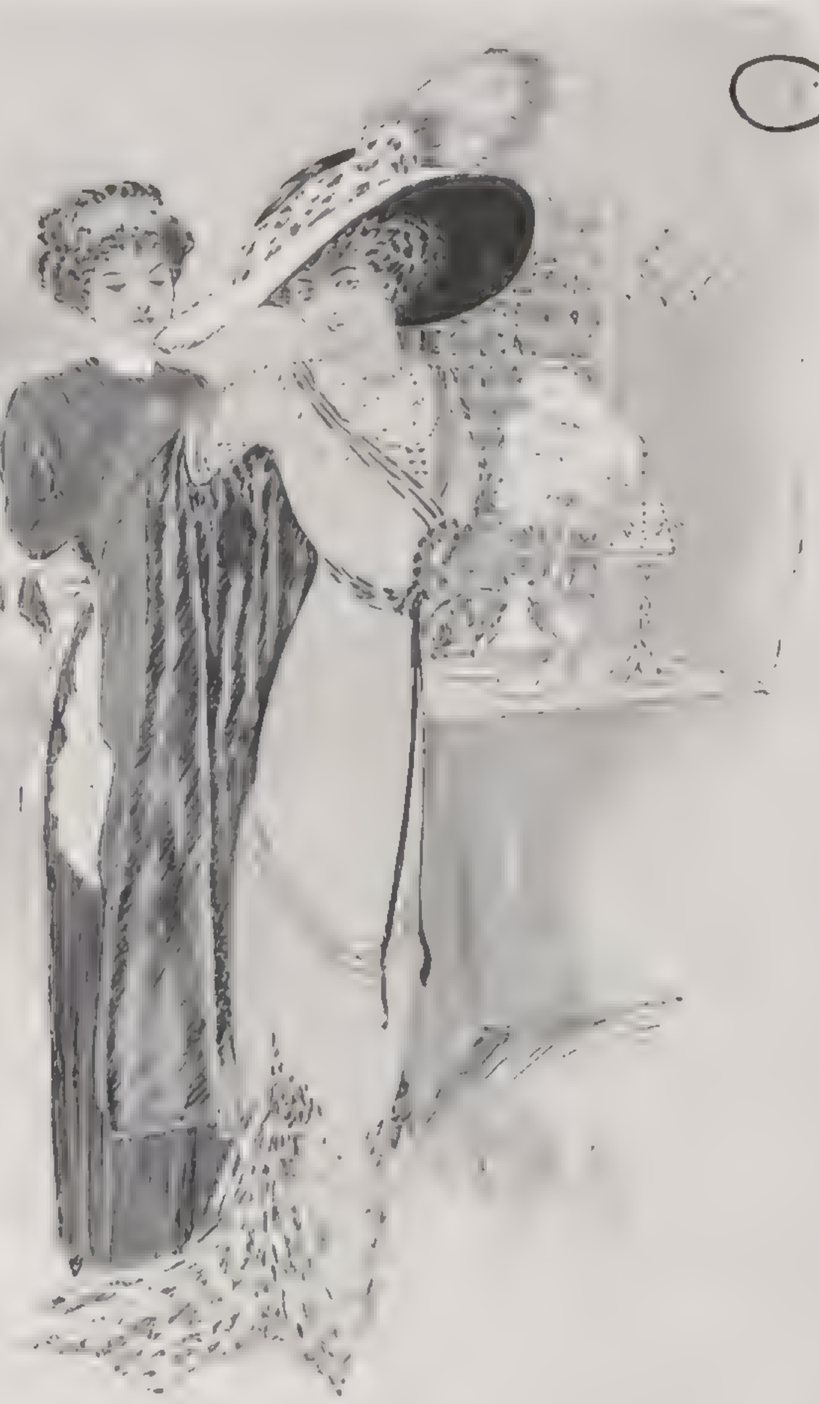
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WOMAN'S GOWNING *of* HER LIFE ROLE

David Belasco Talks About the Life Drama of the Average Woman and Urges Her to Escape the Oblivion of Fashion by Analyzing Her Personality and Giving It Expression In Her Dress

By MARY C. FRANCIS

ON the opening night of "The Lily" last season the wife of one of the great financial powers of Wall Street was overheard to remark on her way out: "No one but David Belasco could make a gown express the tragedy of a life as Nance O'Neil's does. There is something unutterably pathetic about the very color of her dress."

It was some weeks later, and after some waiting, that the busy wizard of the stage found time to give up a part of one evening in his luxurious studio in the Belasco Theatre and answer the question:

"How did you come to dress her that way?"

"To represent a symphony of dead hopes, a dry leaf tossed in the forest. Hers was the tragedy of the world, a crushed love, the empty, maternal heart, yet with the dignity of womanhood symbolized in quiet tones, long, flowing lines, severity of outline. Such clothes as she wore are spectres of lost joys. Why not?"

Why not, indeed! The question was self-answered. The acknowledged master of modern stage-craft leaned forward a little over the carved oak table that once adorned a palace of the Colonnas, and looked lost in introspection.

"Why is it," inquired the interviewer again, after a moment's silence, "that although your productions are never what is known as 'clothes dramas,' all the artists of the world of fashion study them, and women who habitually pay three figures for a gown envy the women of your plays the secret of their gowns?"

"Because the gown is always the fitting symbol of the moment, and not merely the gown itself, but every detail, color, line, texture, also the dressing of the hair, which is most important. The gown is a detail of the whole environment, never striking a false note and always bearing its full psychological value to the event in progress. Some day when I have time I hope to write a book on the psychology of color, as I have evolved certain ideas out of my own experience. No; no technique. I never know technique about anything, but just what I feel, what I have learned out of my years of experience and experiment."

CHARACTER MUST BE THE KEYNOTE OF DRESS

Mr. Belasco leaned forward and said with quiet emphasis: "Only a woman of charm and fascination may hope to escape the oblivion of fashion. Her individuality must eliminate, her personality must permeate, if she would triumph over the fall of Adam. Now, on the stage, clothes actually mean something, and were their secret once fully grasped by the average woman the dominance of fashion would be lessened, and something of effaced values of personality and individuality be restored.

"The reason of the definite success of stage clothes is not far to seek. Character is the keynote. Everything is subordinated to the delineation of the theme, every detail of which is carried out with fidelity to the basic idea. The actress intelligently dressed for her part creates an effect of peculiar fitness that reaches across the footlights, and moves nine out of ten women to exclaim: 'Oh, I wish I had a dress like that!'

"Yet, if she had, what would be the result? A hopeless travesty. Why? Because all the harmonious environment of which the dress was merely a part is gone, the character of the part is gone, and with it all the atmosphere in which it properly belonged. But the real significance of the garments and draperies which accelerate the action of the mind, is that they are literally built into the picture and express that logical connection with environment which constitutes the art and science of dressing. The savage in the heart of the wilderness is very properly attired in beads and a fringe, while a millionaire's wife at the opera may be merely a caricature.

"Now, every woman is her own actress. Her life is her own drama. She must act her part and act it well. Also, from the cradle to the grave she must wear clothes, and she must 'dress the part.' Dissect the average woman's life and look for the 'great moments,' the hours of conscious onward movement in the action of her life drama, and how many of recognized importance will come to mind on the instant? I venture the assertion that nine out of ten women, if they looked squarely into their own hearts and told the truth would name the wedding day. The bride at the altar in her robes of virgin innocence, her white, mist-like veil, symbolizes the purity untouched of the world, the tender response of womanhood to the call of the race. Then, if ever, she is 'dressed for the part,' she is set in the picture of her life, like a jewel in a frame; she moves radiantly, supremely, in the brief but brilliant action, and the curtain falls on the hour of her glory. I choose the most striking episode and assume perfect condition in order to carry home the illustration, which is simply this, that any play on any stage is merely one episode of life, not all as charming as the day of wedding bells, but every one equally significant of a phase of life.

EVERY WOMAN SHOULD DRESS THE PART OF HER OWN LIFE DRAMA

"In the plays I have given to the public I have very kindly been credited with some attention to detail, and if the woman in the audience who studies, and envies, the woman across the footlights, will begin to analyze her own life drama and the proper and harmonious setting of her own personality in the action of that drama, she will presently achieve such a success in gowns, poise, manner, grace and self-control that she will be a revelation to herself and all who know her. And, further, attention to detail must be steady and constant. Nothing must be slighted. First, analysis of situation, environment, underlying forces; second, patient, careful working out of the little things that 'belong,' nothing dragged in, nothing lifted and transplanted only to die a lingering death, but transformed by the vital, living force of the woman herself into the beauty and harmony of a full expression of her artistic possibilities in everyday life.

"If the stage has a message, and I am firmly convinced that it has, I wish to use that much-abused word, 'uplift,' in the sense that a well written, well acted, well staged play, even though necessarily always merely an episode, is yet a sort of microcosm of life, and with its vital and truthful glimpse of life, might serve as a focus for a radiation of ideas that would presently reach the whole circumference.

"I believe that such a process goes on unconsciously all the time, and women especially are beginning to develop signs of it, in the recent acknowledged type of the distinctively American style of dress. This means that the growing sense of individuality has burst the shell of traditional adherence to 'style,' and is beginning to

(*Continued on page 72.*)

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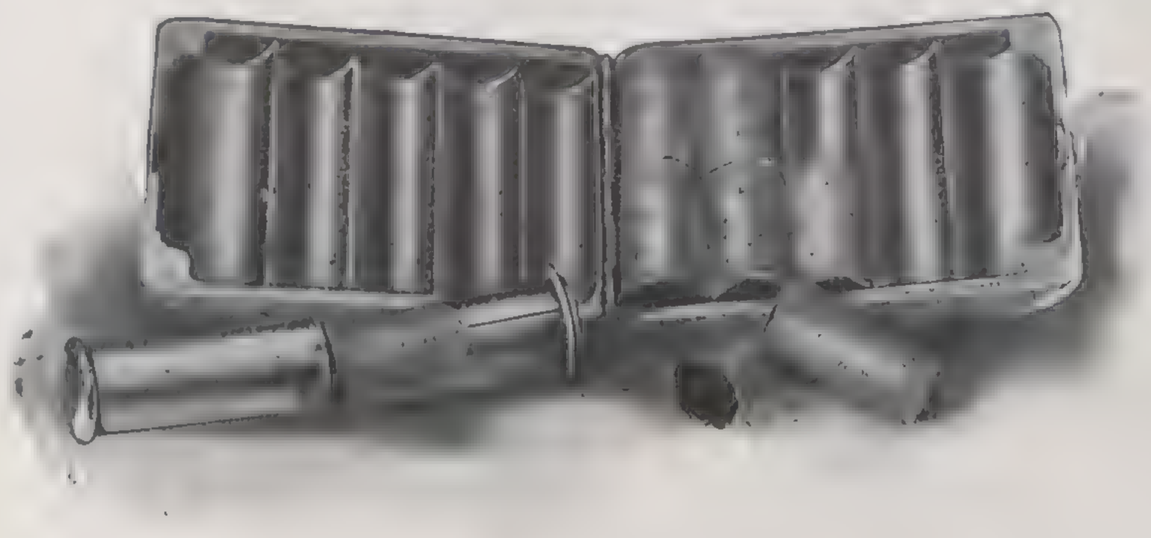
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WOMAN'S GOWNING *of* HER LIFE ROLE

(*Continued from page 70.*)

return to the true artistic sense of form, color and proportion in clothes. Even a drapery may accelerate the action of the mind toward the culmination of the drama. Who could imagine Kundry in other than her ashen hued garments in the last act of Parsifal? What will ever efface the picture of Boadicea in her war chariot, with streaming hair and wind-blown draperies?

INDIVIDUALITY IS EVERYTHING

"Civilization has destroyed some of our sense of the picturesque, and were it not for the psychology of clothes that fortunately survives on the stage, the destruction of some artistic effects would be complete. I say, as a plain, matter-of-fact statement, that the greatest art a woman can achieve is always to be in the picture of the drama of her own life. This the woman of the stage accomplishes largely by virtue of her clothes, and the woman in everyday life may do the same by studying herself in relation to that life, and dress accordingly. This is something that fashion can never do for her. 'Style' is fatal. Individuality is everything.

"The development of woman through the centuries is ample proof of this fact. One has only to remember that fashion's most atrocious conceptions have been in periods of great intellectual achievement. Take the Elizabethan era for example, when even the historians of the day wrote that the people 'loved strange habits.' Shakespeare, Jonson, Bacon, Marlowe, Raleigh and Sir Philip Sidney all conformed closely to the extravagant styles of the times, and it was not until this masculine dominance was lessened that fashions became less rigid. Art is really the most logical thing in the world, for art is progressive beauty, and its development and constant growth are co-existent with life itself. We cannot live without beauty any more than we can live without love, and we are all, consciously or unconsciously, striving for beauty in our lives, striving to bring harmony out of discord, to soften a rough place here, conceal an angle there, make a soft curve where perhaps there was a broken line.

"And I repeat again that the stage takes various episodes of life, love, joy, sorrow, triumph, welds the details as skillfully as may be into a coherent, logical whole, presents a satisfying and illuminating picture to the eye, gratifies the inner longing for harmony and beauty, and calls this tabloid of life a play. Now, there is nothing in the play that is not in life, and by life I mean not only the mere obvious representation, but whatever exists in the mind in thought, but the play is apt to impress many as being—as they sometimes claim—'different' from life, because the details are co-ordinated in a new way.

BELASCO'S RULE FOR CLOTHES DISTINCTION

"If I may be permitted to say something which is intended not as an unkind criticism of the fair sex, but which I rather hope may be a helpful suggestion, it is that women, as a rule, lack something of this power of co-ordination, of logical sequence of details, and that is exactly why they say: 'Oh, I wish I had a gown like that!' Now, granted that they got the gown, and granted, too, that the gown is becoming to the woman who gets it, what has she accomplished in the way of individuality, of development of her own inherent artistic possibilities? Nothing. What she should have done was to delve within herself and apply the principle without copying the original.

"There is a fine and simple rule whereby the envied distinction in clothes may be obtained. Make clothes express yourself. Let everything be the outward symbol of what you are. The constructive idea, originating in the mind and in a true understanding of one's self, thus reaches out and continues in line, form, color, fit and fitness, all that is harmonious aside from mere dictates of 'style.' Enlightenment and pleasure wait on this process, and with its development there arrives a poise, a manner, a charm, unknown to the woman who pays her dressmaker by the year, and permits another to do for her what she should do for herself in the way of designing.

"Nothing can be so utterly meaningless as clothes, until they are intelligently animated by the human body. A thousand-dollar gown hung on the back of a chair is as vacant as a shadow until a woman who knows how to stand, walk, sit, dons it and infuses into it that peculiar quality of herself without which it is redolent of money but empty of expression.

"We have at last really reached a stage of evolution where the individual charm of every woman is—even though unconsciously—an actual factor in dress, and every woman who has the fine courage to adapt current fashion to her charm, her personality, her very own ego, becomes an artist in the best sense of the word.

"No two women are exactly alike, any more than any two leaves in the forest are exactly alike, and it is this virtually infinite possibility, an endless chain of combination, development, arrangement, co-ordination, and always detail, detail, that counts for art."

FASHION DESCRIPTIONS

PAGE 36

LEFT AND MIDDLE FIGURES.—Effective walking suit in mole-gray broadcloth with trimmings of chinchilla fur. The fur collar is in square sailor effect behind, with deep revers in front, finished at the end by gray satin ties with knotted ends. The coat has a lower section, high in the back with an irregular outline and cut to a V in front to reveal a section of a plaited satin girdle. The bottom of the closely fitting skirt is banded in gray satin. Panel effects of the cloth are featured at the sides, and long pointed tabs in the back. Pattern cut to measure: skirt, $2.50; coat, $2; or entire suit, $4.

RIGHT FIGURE.—Stunning wrap of rose de bois, made up in the supple peau de sourie with trimmings of fitch fur. Simple, graceful lines are featured in the elongated shoulders with short undersleeves and the deep, flat shawl collar. A draped effect is given by the bands slightly curving away in front, which finish the wrap in a depth well below the knees. Pattern cut to measure, $3.

ISADORA DUNCAN'S YOUTHFUL PUPILS *In* A LONG LOST ART

(*Continued from page 66.*)

their arms, their feet and their legs naturally, not in the stereotyped way of the ordinary dancing lesson, and to control their bodies. They are instructed to imitate the movements of nature, the waving of branches in the wind, the falling of petals, the flowing of water; to illustrate the life they see around them, the picking of flowers, the mowing of grain, the felling of trees. In this work each child is given a free hand to select its own means of expression. It forms its own conception of a given subject, thus developing its own powers of imagination.

"In this way I contrive to let the child express emotionally its own individuality through the most beautiful of harmonious attitudes and movements."

Miss Duncan's dancing is not imitative, but interpretative. When she appears in "Ipigenia in Aulis" she is not seeking to present what was passing through the mind of Christopher Gluck when he wrote that exquisite suite, but rather to interpret the feelings which the music of Gluck calls to being in the soul of the dancer. Thus each individual dance becomes a creative work and the dancer appears in the light of the true artist.

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VOGUE POINTS

LIGHT blue seems to be the favorite color in walking or skating suits when we get away from the utilitarian grays and browns. At all the fashionable resorts, at Lenox, the Hot Springs and at week-end parties on Long Island and up the Hudson, it has been much in evidence. The shade is a pastel tone, the material any of the rough-finish cheviots or woolens. Such a suit should be severely plain, the skirt, as a rule, straight and narrow, but sometimes plaited; the coat hip length and semi-fitting. with deep pockets at the sides to carry out the sporting character. With white blouses this makes a lovely, simple costume, topped off by a tailored white felt hat, either with a ribbon band or wing or fancy quills as trimming.

ONE of the prettiest coverings over white satin, which is so much the rage as a foundation for transparent materials, is dark blue. The contrast is lovely, as the sombreness of the blue is modified and the glare of the white softened. A charming frock in three colorings had navy chiffon in an almost full-length tunic at the front, and carried way down almost to the foot of the short train in the back was a long single sash, the end notched in a deep swallow tail. All about the edges of the tunic and as trimming at yoke and sleeves there were circular motifs of white beads worked on the blue. Around the short waist ran a straight belt of gold ribbon in an open pattern.

THE more vivid the green the more popular it seems for evening gowns. There is no end to its repetitions; we have it in velvet with green tulle sleeves in a full decollétage, in satin with just a few folds of white tulle across the front of the neck, and in quantities of nets and tulles over a solid foundation as theatre frocks. But despite its vogue it is a color that is by no means generally becoming, and should be chosen with great discrimination. And against the neck never fail to have a touch of white or cream, as the green is far too harsh a color to come directly against the flesh.

STEEL gray over flesh pink makes a most adorable gown, such as one, for instance, seen at Hot Springs, the tunic in four deep points and heavily embroidered at the bottom in chenille thread. The narrow little under-dress clung against the feet and flopped behind on the floor in a square fish train. The bodice was cut according to the plain lines of present fashions, absolutely flat and straight, with narrow sleeves to the elbow, and all in the gray embroidery with the pink gleaming beneath. In something the same style was a white satin with black chiffon over it, the hem cut in points and encrusted with a dull, fine braiding.

SUCH a practical idea as has been worked out in one of the new openwork diamond medallions mounted over a background of colored enamel. There are three separate enamel disks, in green, blue and rose, that slip in and out and change the ornament so that it match different hued gowns.

A NOVELTY in jewelry is a set of five pieces done in square sapphires and pearls, the pieces consisting of a bracelet, two cuff pins, a veil pin and a bar pin for the collar or belt. To have these five trinkets all in the same setting is quite charming and saves the indiscriminate mixing of jewelry that is never smart. Also there are lovely three-piece sets with diamonds and sapphires, cut square and set with three of the colored stones together, alternating with a like group of the diamonds. These include a long bar pin and two shorter ones that will answer for cuffs or collars as the need may be.

I HAVE seen nothing more original nor attractive than a new glass tray, the centre in exquisitely engraved crystal, with a flat rim about two inches broad in Dutch silver. Equally charming are grape fruit glasses with the bowl in crystal, done in windmills and cattle, and the slender stems and base in the quaintly designed silver.

THERE are fascinating new ornaments for the dinner table in the shape of small china jardinieres, all white, narrow and in half-moon shape, with cupids bending over the exquisite artificial primroses in mauve, yellow and pink. Low decorations, such as these, are the present admirable fashion, and two can be separated and used facing each other or be joined to form a round centre-piece. In the same ware there are figures of peasant girls with baskets full of flowers hanging from their shoulders.



No. 8—Of crepe de chine over lace. See "Smart Fashions for Limited Incomes," page 41

No. 7—Green satin draped in white lace. "See Smart Fashions for Limited Incomes," page 41

Let Vogue do your Christmas shopping. See page Sixteen.

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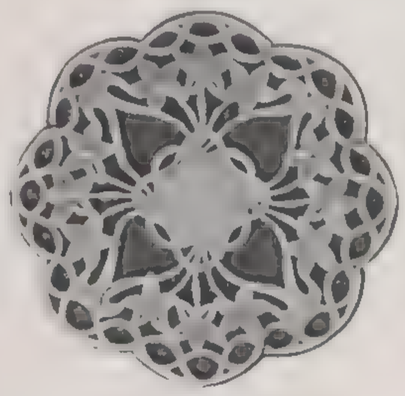
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Odorless *Hygienic*

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. ***It does not deteriorate with age*** and fall to powder in the dress—***can be easily and quickly sterilized*** by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. **Every pair guaranteed.**

THE C. E. CONOVER CO., *Mfrs.*

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Ages from 10 to 20. For the first time made possible, by the application of the new Heath patents to the training and perfecting of the figure of the growing girl.

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New patents granted Dec. 22, 1908, assure absolute control of the Heath Improvements with the Heath Corset Co., Inc., who will rigidly prosecute any infringements.

Let Vogue do your Christmas shopping. See page Sixteen.



PLYMOUTH FURS

Trade Mark

For Christmas

In addition to the selected qualities, we offer a large variety of less expensive, reliable grade of fur sets. Regardless of price, the label "Plymouth Furs" guarantees fine workmanship and the best possible grade for the price. The same trained furriers who make up our most expensive furs are also engaged on the moderate priced furs. As a result every "Plymouth Fur" has a style and exclusiveness of its own. They make admirable Christmas gifts.

Style Book C Free on Request

The illustration shown above is a sample page from our large Style Book "C," which contains hundreds of copyrighted styles for Men, Women and Children (prices $5 to $8000) and which is sent free on request.

Model
10291. Sable, $30 to $40; Mink, $15 to $20; Japanese Mink, $5 to $8.
10292. Mink, $12 to $18; Japanese Mink, $6 to $9; Ermine, $25.
10293. Mink, $27.50 to $45; Japanese Mink, $13 to $20.
10294. Persian Lamb, $30 to $60.
10295. Persian Lamb, $35 to $60.
10296. Black Wolf, $18 to $25; Black Australian Fox, $9 to $20; Black Opossum, $10 to $15.
10297. Black Wolf, $15 to $25; Black Australian Fox, $9 to $20; Black Opossum, $8 to $15.

Preparations have been made to handle the usual Christmas rush, so that orders can be filled and shipped the same day they are received. We have no agents; write direct and save the middleman's profits.

PLYMOUTH FUR CO., Dept. C Minneapolis, Minn.

In the WESTERN SHOPS

WINTER with its gray skies, cold air, luxurious living and high excitement, is with us, and there is some compensation for the absence of the warm sunshine and balmy breezes of summer, in the opera, theatre and in social life generally, all of which are at their gayest during this season. The débutante is of much importance at this hour, and many of the dressmaker's offerings are made with a particular view to her needs. Ciel-blue satin in a soft quality is the material selected for a certain very pretty and girlish dancing frock. This is made with a plain skirt which hangs quite straight in front, but is full in the back, the fulness being caught low down into a three-inch-wide band of gold lace, which has a rosette of satin at each end. The same lace appears in a short band at the bust. The bodice part is particularly graceful, consisting as it does of soft folds of the material falling naturally over the shoulder (which is without seam) into a crush girdle of the same, ornamented with bow knots. At $40 this is indeed good value.

PINK AND BLUE CHARMINGLY COMBINED

Youthful simplicity cleverly combined with extreme smartness is characteristic of a stunning model selected for a débutante's evening gown. The under part is a pale blue satin, and over this falls and gleams a deep tunic of pink chiffon with spangles of beads in a deeper shade of pink. Close to the lower edge of the tunic is a wide piping of blue satin going all the way around, broken at intervals with flat rosettes of the same satin. The waist part is made entirely of the chiffon, and has for a second layer another chiffon having a design of apple blossoms, which shows through in the most delightfully alluring fashion. The color scheme is exquisite and the whole frock radiates delicate charm. Price, $57.50.

SMART AND EFFECTIVE WRAPS

For evening wraps the Chinese Mandarin coats are excellent. They are easy to slip into and their quaint lines hang straight without danger of hurting the most delicate fabric underneath. And the embroidery, with its exquisite blending of many colors, is so artfully done that there is never a clash with the tint of any gown. They come well lined with silk ready to wear, but it is a good idea, particularly if they are to be worn in very cold weather, to have an inter-lining of fleecy, woolen material added. The price varies from $35 to $200, and the range of colors and combinations of color is beyond description. A very beautiful example costs $100. This has a flower design of white, closely embroidered so that the ground fabric of King's blue is almost covered. Another at $95 has dragons done gorgeously in gold on a black ground.

FANS AND SLIPPERS

With the dancing season in full swing it is not surprising to find many fans in the shops. There are so many sizes and kinds from which to choose that it is an easy matter to get just what one wants. A tiny affair, which may be tucked anywhere without inconvenience and yet is large enough to fulfill its purpose in life very admirably, is of fine, strong net, covered with spangles and tinsel. This costs $5 and comes in black and white, with gold or silver spangles. At $18.50 is a very beautiful fan of white duchess lace with white mother of pearl. Nothing could be more dainty for a gift to the debutante. The English papers report that in view of the coronation next summer, feather fans are coming into fashion again, and one of the latest importations shows a wide border of black ostrich. The fan itself is of steel-spangled, black gauze, and the lovely sticks are of smoked pearl. Price, $35.

Delightfully cozy are the evening boots for wear over thin dress slippers. These are to be had in a variety of materials—velvet, satin, fur, leather, and the price ranges from $4 to $25. They are carefully made, so that they fit over a slipper without being unnecessarily clumsy, and they have a lining of quilted padded satin. A narrow edge of fur, just wide enough to make it quite coldproof, runs all round, and there are strings of ribbon. At $4 the material is velvet, and this can only be had in black. The price of the leather ones is $5, while the satin ones in all colors are $7. Marked $20 is a pair made of brown fur with satin lining, and at $25 is still another pair made and lined throughout with fur, snug enough to bid defiance to the coldest breezes.

INEXPENSIVE HANDKERCHIEFS

One's handkerchiefs have an aggravating habit of losing themselves, particularly in traveling, and it is a good plan to keep a stock of "good-enoughs" on hand for every day use. Quite nice ones may be bought for $1.65 a dozen. They are of linen, soft and glossy, and there are several styles—all white, with an embroidered emblem in one corner or with a corded border, and white, with a narrow band of color (any color) all round. Dainty handkerchiefs, small enough to tuck comfortably into one's glove, range in price from 25 cents up.

OPERA LIBRETTO IN GIFT FORM

While most of us may be reasonably familiar with the stories of the different operas, it is something of a convenience to have on hand a book with which to refresh one's memory, and thereby make the interpretation and enjoyment of the music more complete. A very cheap but very good libretto is to be had in paper covers for 25 cents and 35 cents apiece. The list includes all the operas. One book gives an account of the plots, music and composers of the standard operas. This has many portraits. Price in cloth $1.40, in half calf $3.50. In the operas with their histories, plots and music make up the contents of another book, which is marked $3.75. The binding is of half calf. These books make excellent Christmas remembrances. An intimate knowledge of the tastes and desires of the playgoer is necessary to produce a theatrical diary which has just appeared. This is a large book, blank, but for the marked spaces where one may fill in the date, name of play, theatre, etc. On the opposite page is a space where programme clippings are to be pasted and there are circular places for photographs of the performers. With each book comes a package of 50 reproduced photographs of the best known theatrical folk. In cloth this costs $1.50, and in beautiful velvet calf, $3.50.

FERN TABLE DECORATION

Maidenhair fern, dried and prepared in such a way as to preserve its delicate green color, makes it most useful as a table decoration, as heat will not wilt its freshness. It comes in packages of different sizes, the price figuring at 15 cents a sprig. Another effective decoration was a great bunch of dried lotus leaves and flowers. Their dull brown coloring struck a note that was at once weird and full of interest, and while to the casual observer that was their only attraction, to one who has known the charm of Egypt the dry, dusky blossoms hold something more than their mere decorative qualities. They are on sale at $3 a bunch, eighteen in each bunch. The basket which held them was of African origin also. It is made of bamboo in the shape of a tall, narrow urn. Price, $12.

LEATHER GIFT ARTICLES

The Christmas shopper who has not yet found all she wants may be interested in some leather articles which are rather unusual. One is a guest book, the pages of which are of heavy hand made paper. The beautiful covers are of rhinocerous leather without any decoration except for the heavy clasp, which is of antique brass. Price, $12.

An admirable combination bag and basket for sewing with the stand of wicker over wood, has the generous pocket, which is of pigskin or morocco, fitted with the necessary equipment for sewing. At the top are handles by which it can be picked up and easily carried from one room to another. Price, $15.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 Peoples Gas Building, Chicago. A stamped addressed envelope should accompany each inquiry.]

Let Vogue do your Christmas shopping. See page Sixteen.

Registered Trade Mark



Established Half a Century

Handkerchiefs For Christmas Gifts

Our holiday assortment includes such a wide variety of styles and prices that we believe every requirement can be easily met. All of pure linen.

At 25 and 50c.---Plain Hemstitched, Embroidered Initials, Lace Trimmed and fancy Embroidered Handkerchiefs in hundreds of different designs.

At 50 and 75c.---Fine sheer Hemstitched Handkerchiefs, Hand Embroidered Initials, and beautifully embroidered and lace trimmed handkerchiefs.

At $1.00 to 5.00---Finer embroidered and Real Lace trimmed, as well as the very sheerest and daintiest of plain Hemstitched and Hand Embroidered Initial Handkerchiefs.

At $10.00 to 100.00---Rich and handsome specimens of the needleworker's art. Fine filmy centers trimmed with Real Lace or delicately hand embroidered.

All Holiday handkerchiefs delivered in boxes bearing our Spinning Wheel Trade-mark. Mail orders receive our prompt attention.

James McCutcheon & Co.

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No. 3202 $1.00

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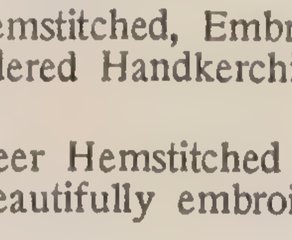
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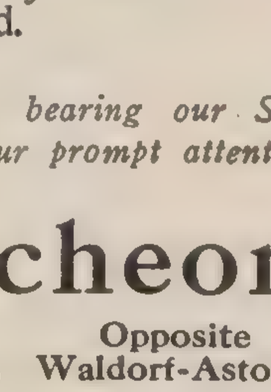
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The Daintiest, Most Exclusive "Spring Needle" Underwear for Women Ever Made.



Soft, sheer and elastic—stylish, glove-fitting and durable. Launders perfectly.

The "Gauzrib" Vest here illustrated is finished with three and one-half inches of genuine hand-crocheted lace. We guarantee fabric, finish and workmanship.

Send $2.00 for sample "Gauzrib" Vest in a pretty Christmas box. If you are not delighted with it—if you don't feel and know there is nothing to compare with it, return it and get your money back. But you will want to keep it, and buy half a dozen more for your friends. "Gauzrib" is an ideal Christmas gift—something every dainty woman appreciates—something which will not be duplicated. Order to-day.

This same vest, identical in fabric and workmanship but with less elaborate trimming, one dollar.

Sample of fabric and illustrated booklet on request.

COOPER MFG. CO.
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Sole manufacturers of "Gauzrib" and makers of the famous Cooper's Spring Needle Underwear for men.

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FOR WOMEN

The shoe of ultra-superiority, which is expressly designed to enhance and become part of the most elaborate costume.

The many exclusive Fall and Winter models possess contours of extreme daintiness. Styles for all occasions and all uses at prices ranging from six dollars and a half up.



SATIN SLIPPERS—A correct conception in designs and an unusual variety in colors, meeting the most exacting requirements—high supporting arches—properly placed French heels.

The Slater shoe for children is built with a correct understanding of the child's requirement, assuring comfort and sturdy wear.

Our MAIL ORDER SERVICE enables those who live outside of New York to purchase the famous J. & J. Slater shoes with as little trouble as if buying in their home city. New illustrated price list, "A Package of Shoes," and book of instruction with measurement blank mailed on request.

J. & J. Slater

For 50 years New York's most fashionable bootmakers
Broadway, at 25th Street, New York

Let Vogue do your Christmas shopping. See page Sixteen.

Williams' Holiday Packages

Christmas presents that will delight everybody—everywhere

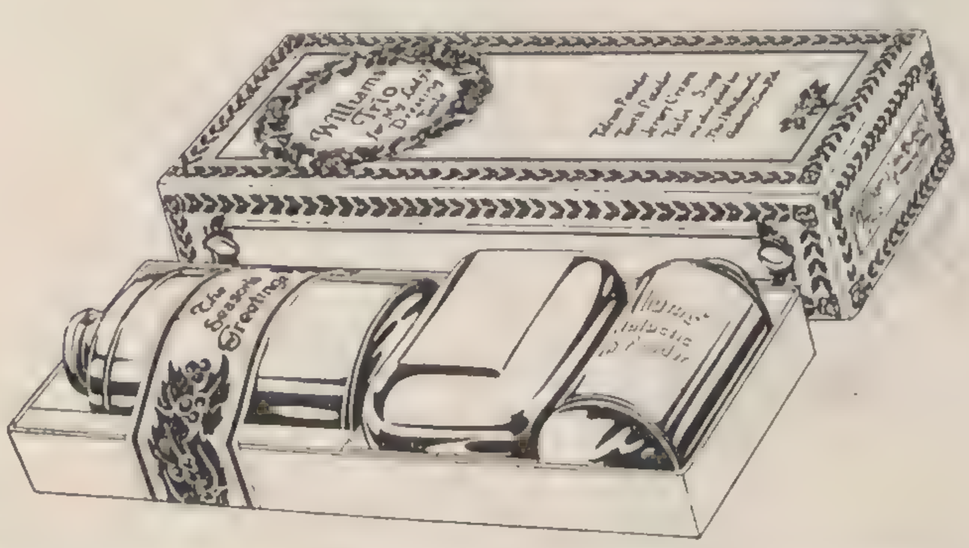
Williams' Trios are the names given to the very beautiful packages containing different assortments of Williams' famous Shaving Stick, Talc Powder and other toilet luxuries, especially designed for holiday gifts for both men and women.

Get these useful and artistic packages from your dealer. If he fails to supply you, write us immediately for full information and full-color illustrations.



Williams' Trio for the Man Who Shaves Himself contains

One Williams' Shaving Stick
One can Violet Supreme Talcum Powder
One cake Jersey Cream Soap in silver-plated soap box



Williams' Trio for My Lady's Dressing Table contains:

One can Violet Supreme Talcum Powder
One can Dentalactic Tooth Powder
One cake Jersey Cream Soap in silver-plated soap box

"Williams' Trio for the Man Who Shaves Himself" and "Williams' Trio for My Lady's Dressing Table" are only two of a larger line of Holiday Packages, information concerning which can be obtained from your dealer or from us direct in case he fails to supply you.

THE J. B. WILLIAMS CO., 350 Addison St., Glastonbury, Conn.
Made by the makers of Williams' Shaving Stick and Talc Powder

WHAT THEY READ

AN AFFAIR OF DISHONOR. By William De Morgan, Author of "Joseph Vance," "Somehow Good," "It Never Can Happen Again," etc. Henry Holt & Co.; $1.75.

THE question very naturally arises: Did William De Morgan write the original draft of his latest story long ago, before he elected to make his belated début as a full-fledged novelist after the early Victorian manner? If not, one may infer that, having achieved fame as the author of "Joseph Vance," "Somehow Good" and "It Never Can Happen Again"—modern novels pregnant with humor, satire, pathos and minute characterization, the author was suddenly seized with the ambition to challenge favor in an entirely new field by writing a romance of England in the Restoration period.

The most ardent admirers of Mr. De Morgan must hope that he will refrain from doing this sort of thing again, for "An Affair of Dishonor" can add nothing to the laurels he has already gained. This much, however, is to the author's credit. Surely no other novelist with such a theme could have written a story that somehow actually holds the interest, unsympathetic as one may be with the subject, from first to last. This, too, in spite of the fact that the romance contains little or no humor and is never highly exciting.

The first chapter tells of a duel between two country squires—one, the outraged father of a daughter who loved not wisely but too well; the other, the Lothario in the case. The challenger is killed—practically murdered, in fact, while the villainous hero returns almost scatheless to his home. The rest of the story has to do with the strange developments and complications that resulted from this sinister episode. Lucinda Mauleverer casts in her lot with Sir Oliver Raydon and accompanies him to lonely Kips Manor, where the girl—gently bred, pure-minded, yet blindly devoted to her betrayer, lives for many months in ignorance of her father's death. An atmosphere of almost unintermittent gloom pervades the romance. Raydon suffers frequently from epilepsy in its worst form; hypnotic suggestion plays an important part through the medium of Susan Trant, the tirewoman, who had herself long before been the toy of Raydon for a brief space. The account of Lucinda's dramatic meeting with the brother whom she had not seen since childhood (the preceding graphic description of the tremendous sea fight off the coast from Kips Manor, between the English and Dutch ships, is a fine piece of writing), of her bitter awakening to the awful truth, of her return in secret to the home she had forsaken, of her subsequent meeting with Sir Oliver in the Park and her tardy and loveless marriage to him after the death of his long-estranged wife, make up the rest of a story that is told with haunting power and grimness. Nevertheless, at the close one cannot help asking—was it worth while?

The publishers have made the curious mistake of announcing on the slip-cover that "An Affair of Dishonor" is an eighteenth-century romance.

IN THE FOOTPRINTS OF HEINE. By Henry James Forman. With Illustrations by Walter King Stone. Houghton Mifflin Company, Boston and New York; The Riverside Press, Cambridge. $2.00 net.

Mr. Forman's dedication to Mr. Howells says that it was from the latter than the author first learned to love Heine. His book is short and one of the few travel books that one would be glad to have longer. As he travels from place to place, following the trail of the great German exile through his native land, he encounters all sorts of pleasant and simple folk and tells of his encounters with a simplicity worthy of the acquaintances thus made. His style is delicate with the delicacy of a sensitive and observant person.

"The bland young waiter of the silken mustache," he says, "hovered about me for a space with an indescribable air of friendly detachment. He was the image of a young German Duke I had once seen in a Paris café. With his remote air he theorized in murmurous, apologetic tones concerning the color scheme."

This is a very happy kind of writing and the book contains many such passages. Mr. Stone's illustrations are a little cold when he deals with open country, but very happy when the forest is his theme. The frontispiece is especially pleasant and so are two other forest bits in the body of the volume.

HELL-FIRE HARRISON. By W. D. Wattles. Illustrated and Decorated in Colors by Frank T. Merrill. Boston: L. C. Page & Co.

This is a highly romantic story of Virginia and England, or mainly of a Virginian in England. It sparkles with the glint of swords and echoes with the trample of galloping horses. There is an extremely rustic farm laborer whose dialect we do not recall to have known exceeded anywhere for depth and intensity. Here is a sample passage from the scenes of slaughter:

"The Virginian sprang aside, and Dicky struck up the fellow's arm, so that the bullet went wide of the mark, and Harrison, whipping out his sword, ran the man through. He fell upon the driveway, and Dicky, bending over him and seeing that the sword-thrust had gone rather low, drove his dirk with great precision through the ruffian's heart. Harrison drew a handkerchief from his pocket and wiped his sword carefully before sheathing it; and Dicky wiped his knife upon his bloody sleeve."

The illustrations are quite as romantic in color and subject as the text is in quality, and they are extremely well drawn.

THE SLANT BOOK. By Peter Newell. Harper & Brothers, New York.

Mr. Newell must have been pleased with the success of his "Hole Book" of last year, for "The Slant Book" has somewhat the same mechanical type of humor. Both, indeed, are essentially German in character. The verses are not very funny, but the illustrations, in Mr. Newell's well-known style, are side-splitting. His people inhabit a country that is neither of earth nor of heaven—a sort of caricature-land, where form, color and all else are amusingly unhuman.

ENGLISH COSTUME FROM PREHISTORIC TIMES TO THE END OF THE EIGHTEENTH CENTURY. By George Clinch, F. S. A., Scot., F. G. S. With One Hundred and Thirty-one Illustrations. Chicago: A. C. McClurg & Co.; London: Methuen & Co.; $2.50 net.

This is a beautifully printed and admirably illustrated book, with a text full of curious information and of interesting historical and descriptive matter. The author has searched the repositories of British antiquities in order to obtain information and illustrations for his discussion of early costumes. Britto-Roman tombs and other remains have yielded him some data, and the scratched bone drawings of the cave-dwellers have even been examined. Old psalters have also been a source of illustration, and ecclesiastical woodcarvings have helped to enrich the book. Portraits from about the middle of the sixteenth century onward have afforded much authentic detail of costume, and upon these sources the author has freely drawn. His picture of a Macaroni points that paragraph of the text in which he assures us that ladies of the Macaroni period frequently left the coiffure undisturbed for a month. Interesting excerpts from old account books throw an important light upon the cost of garments in the seventeenth century. There are some startling extravagances in the volume, but few that surpass many now to be seen upon the public streets and in the drawing room.

THE SCALES OF JUSTICE. By George L. Knapp. With Illustrations by the Kinneys. J. B. Lippincott Company; $1.50.

Apparently the author's chief reason for writing this highly realistic and exciting story of crime was to expose the evils of the "third degree," as alleged to be practiced on rare occasions by the police for the purpose of extorting confessions from prisoners. We doubt very much if this system of brutal torture, that savors of

(*Continued on page 80.*)

Let Vogue do your Christmas shopping. See page Sixteen.

James McCreery & Co.

23d Street **34th Street**

Every Department is complete and contains various articles suitable for Holiday Gifts.

Mail Orders will receive prompt and careful attention.

Jewelry---A large variety of Imported Jewelry set with genuine stones: Star Sapphire, Aqua Marine, Lapus Lazuli, Turquoise, Sapphire, Coral and Shell Cameos. 14 karat gold mountings.

Fans---An attractive assortment of Parisian Fans, spangled or reproductions of old paintings. Also Silk Velvet Opera Glass Bags in the latest colors.

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New York

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Do you know of any other Fashionable Shoe house in America which offers you the luxury of selecting your footwear and being scrupulously fitted in the ease and quiet of your hotel? It is a great relief from the turmoil of tne great stores—and busy shops. You then doubly enjoy your shopping expedition or other diversion, secure in the knowledge that you are *perfectly shod—correctly, daintily and comfortably.*

Simply telephone us—"Harrison 6408," and you will be waited upon (at any hour you indicate) by a salesman or saleswoman of expert shoe knowledge, the highest fitting-skill, of conscience and of manners. TRY IT WHEN YOU NEXT VISIT CHICAGO.

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When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

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Smart Gowns

of all kinds for all occasions made to order exclusively.

All the most effective models in Gowns for Street, Afternoon, Reception and General Evening Wear will be made to order at unusually moderate prices for the balance of the winter season.

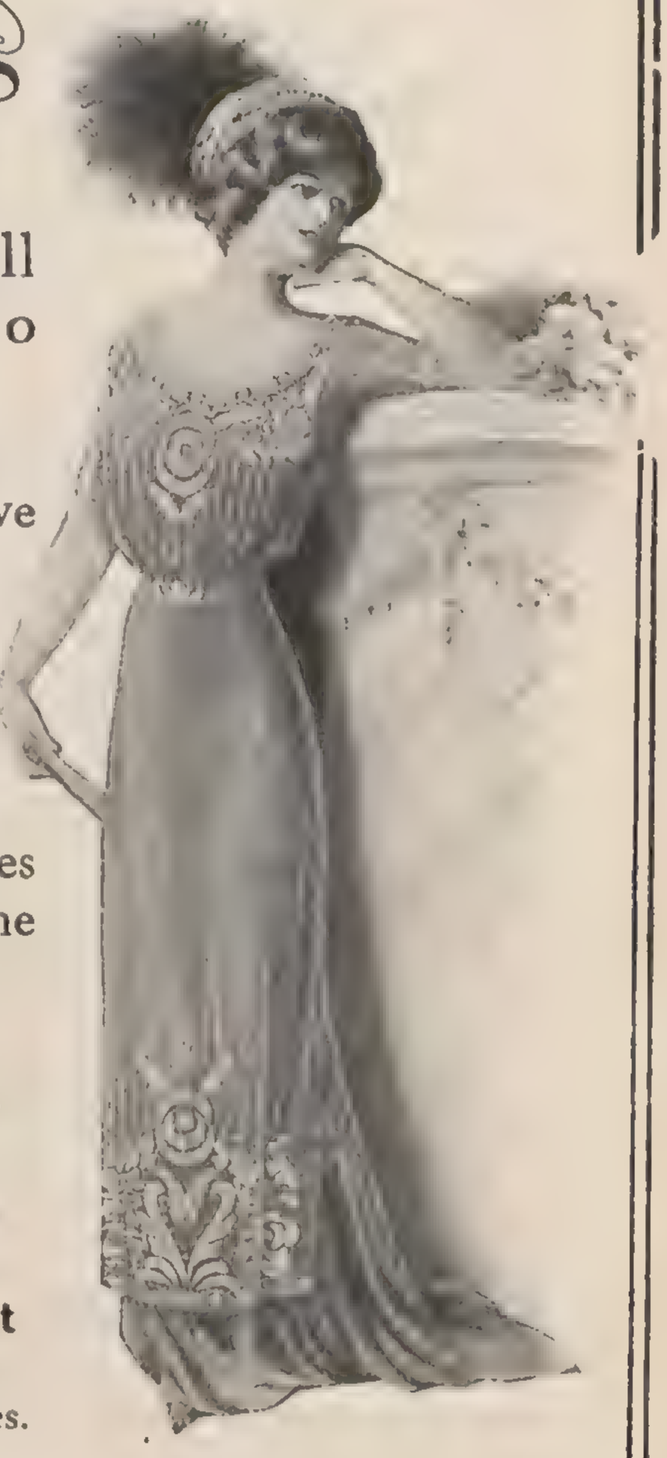
Bridal Gowns and Trousseaux, Bridesmaids' Dresses

62 West 47th Street

Our Own Building

Between Fifth and Sixth Aves.

New York



Let Vogue do your Christmas shopping. See page Sixteen.



3 Years to Pay for the Splendid

MEISTER PIANO

Price Guaranteed for 10 Years **$175**

30 Days' Free Trial in Your Own Home

No Cash Payments Down No Interest No Extras

WE PAY THE FREIGHT

Handsome Stool and Scarf Without Extra Charge

$1 a Week **$5 a Month**

Just to prove to you the splendid worth of this MEISTER piano, let us send it to you on thirty days' free trial. It won't cost you a penny or a moment of bother. **First,** send for our beautifully illustrated MEISTER catalog and see how the MEISTER is made and the materials used in its construction. Read therein the testimony of delighted owners. Select the style you like and send in your order. We'll do the rest. The piano will be shipped to you promptly, freight prepaid, no matter where you live. Try it a month at our expense. You will be under no obligation **until you decide to buy.** Then you may take full advantage of our easy payment plan which makes it easy for any man of modest income to own this famous instrument. If you don't find it to be precisely as we have represented—then we'll take it back after the month's free trial and it hasn't cost you a cent.

SOLD DIRECT FROM FACTORY TO YOU—We deal only with the people direct and are sole makers of the MEISTER piano. It is produced in our own magnificently equipped factories and sold direct from the factory to you. There is only one small profit and that is ours. We were obliged to secure extra factory facilities this year because of an enormously increased demand, and we are doing the finest work in the history of piano making.

WE WILL SEND THIS PIANO TO ANY HOME IN AMERICA ON THIRTY DAYS' FREE TRIAL, or any one of the other four styles, some of which are very elaborate and beautiful. Send for the catalog today. A post card **will bring it.**

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Rothschild & Company, Sole Owners

Resources exceeding $3,000,000.00

State, Van Buren and Wabash Ave. Dept. 69B, Chicago, Ill.

WHAT THEY READ

(*Continued from page 78.*)

Inquisition, and which is designed to make its unfortunate victim a criminal by his own confession whether or not he be actually guilty of the crime that may have been laid to his charge, has ever been much in vogue in this country. Nevertheless, if the probing of police records can bring to light no more than a single instance of the "third degree" that might have justifiably inspired the one so gruesomely described in this book, Mr. Knapp has unquestionably done good work in painting its horrors with an unsparing pen.

In any event one must concede that the story is an excellent one of its class, with a climax as surprising as it is effective.

The author is plainly familiy with the inside workings of modern journalism in the collection of sensational news, and it must be conceded that the hero reporter and his associates, if not some of the police officials, are fairly plausible characters.

The excessive use of cheap slang—*ad nauseam,* in fact—by nearly everyone in the book, is regrettable. The occasional introduction of a moderate flow of wholesome classical oaths would have afforded welcome relief to many readers.

THE WAY UP. By M. P. Willcocks, Author of "A Man of Genius," "The Wingless Victory," etc. John Lane Company; $1.50.

Miss Willcocks is one of the half-dozen clever English writers of her sex who love to tackle a deadly serious problem under the guise of fiction. Thus, instead of the garish pictorial emblazonment which assails the eye on the slip cover of the average American novel of to-day, we find here in small type a brief but momentous announcement, as follows: "This novel touches on three questions of the hour—(a) Capital and Labor, (b) The Claims of the Individual Against Those of the State, (c) The Right of a Woman to Her Own Individuality."

Michael Strode, the hero in "The Way Up," disdaining to be supported further by his wealthy uncle, hopes to solve the puzzle of the disproportionate profits received by the working man and the capitalist by testing a carefully prepared scheme of co-operative production. To secure the money he needs, Michael woos and wins an exceedingly attractive heiress. So far, so well, but unfortunately Michael the theorist, absorbed in his plans to reform society, had no time or inclination to continue his love-making after marriage. This was a mistake, for, although the wife was anxious enough to help her tiresome husband in every way, she was bound in time to resent his neglect and lack of sympathy. Poor Elise sought elsewhere in vain for the affection she craved, and then when she reached the painful realization that another woman had become the object of the love that should have been hers, she simply gave up and sought death by drowning.

From the standpoint of sociology and economics, "The Way Up" is a singularly lame and unconvincing piece of work, but if the reader can forget or skip many tedious pages of fruitless discussion he will find a really remarkable novel, well written and containing at least a few characters—such, for instance, as the senior Mrs. Strode with a gift for Rabelaisian humor—that are intensely human.

A LIFE FOR A LIFE. By Robert Herrick, Author of "The Common Lot," "Together," "The Master of the Inn." The Macmillan Company. $1.50.

Everything in Mr. Herrick's new story is subordinated to his main effort, that of embodying the spirit of current commercialism in the United States. His scene is laid mostly in an unnamed city, which could be none other than New York, though he carefully excludes from his descriptive bits the characteristic topographical and other physical features of the town. There is the same vague unreality in most of his characters; he emphasizes hardly anything in them except what has special relation to the social problem. Mr. Herrick opens his story in a sufficiently conventional way, showing us a youth in a country town who must face the world and earn a living. There is realism here; there is realism in the idyllic moment when the youth is betrayed into kissing the pretty girl who has been his playmate. Realism ceases, however, when the Anarch, who acts as chorus to the piece, greets the youth as he stands in the city street beneath the glare of a huge electric sign preaching the gospel of "success."

From that moment onward the book is plunged in the thick of the struggle for place and power that goes on in every community, and is most intense in the greatest communities. It is apparently not the purpose of Mr. Herrick that his great and soulless monopolist shall be identified as anyone of the multimillionaires whose names are daily in the newspapers and in the thoughts of men. His plan is too symbolic for any such precision of portraiture. Nor are the minor characters to be tagged with real names by any ingenuity of conjecture. It is our society of to-day, and the persons of the drama are those who win and lose in the great commercial maelstrom of New York. The pleasant country places in which the successful disport themselves are equally vague in their geography; Alexander Arnold's noble estate of Paradise Valley is no such precisely located region as Poe's Domain of Arnheim, though curiously enough, Paradise Valley, which is no extravagant picture of a modern multimillionaire's country home, almost equals in costly splendor the dream that less than sixty years ago Poe felt to be a thing never to be realized.

It would be a mistake to say that Mr. Herrick has given us a true picture of our times. His lights and shadows are too strongly contrasted, or rather he gives us the contrasted lights and shadows that really exist, but neglects the gradations that lie between the extremes. The truths that he displays need to be known, but his readers will be misled if they suppose that this true record of our shame contains all the truth.

TAMA. By Onoto Watanna. Illustrated by Genjiro Katoka. Harper & Brothers. In a Box, $1.60 net.

This highly picturesque and moving story of Japanese life by a native should be widely read. Imaginative, poetic, even illusive at times, it still rings true. Genjiro Katoka has contributed four lovely drawings in color, and there are effective page decorations in heliotrope.

FLAMSTED QUARRIES. By Mary E. Waller, Author of "The Wood Carver of 'Lympus," "A Daughter of the Rich," etc. With Illustrations by G. Patrick Nelson. Little, Brown & Co.; $1.50.

Miss Waller's latest novel, as a whole, is a powerful and moving story of provincial life in New England. Nevertheless, we find "Flamsted Quarries" lacking in the pervading charm and effectiveness that characterized the same author's "Wood Carver of 'Lympus." In the first place the present story has been extended to a length that will be apt to tax the patience of the average reader. Then, too, the mutiplicity of interests involved is such that the main issue becomes often obscured, if not temporarily lost.

The real theme centres round a young girl whom we meet first as a singer on the New York vaudeville stage. It happens on this occasion that three men of widely separated lives—a Catholic priest, a banker and a college student—hear this girl sing, with the result that each becomes a prominent factor in the moulding of the life of Aileen Armagh from a crude child of the cheap theatre to a self-reliant, splendid woman. Thus the priest is the means of removing the girl from the stage; the banker finds a home for her eventually in the village of Flamsted Quarries, Maine; while the student, a cousin of the woman who has agreed to provide a home for the former little music hall artist, turns out to be the one man who has won her love.

"Flamsted Quarries" is scarcely a cheerful book. The young man wrecks his career through an inordinate passion for

(*Continued on page 82.*)

THE BEAUTY MAKERS

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WHAT THEY READ

(*Continued from page* 80.)

riches, and then seeks to expiate his sin by voluntary submission to humiliating punishment. The old priest, perhaps the finest character in the book, strives to atone for a youthful indiscretion by a life of noble helpfulness and self-sacrifice. Then there are numerous minor figures—village tradesmen, the workers in the quarries, the local magnates, etc., who crowd the stage at frequent intervals and fairly clamor for attention.

We listen to long, heated discussions on all sorts of topics and learn of many private grievances and bitter family feuds with intermittent interest. Nevertheless, the author knows her native New England types.

The novel is plainly intended to be a study, as much of industrial, as of social conditions. It emphasizes the dignity of honest labor and its healing power, and bears the dedication "To Those Who Toil."

THE NEWEST BOOKS

CATHOLIC religious sentiment gives rise to a good many books that have even for the Protestant or the open unbeliever a peculiar interest as human manifestations. Such a book is "The Life of an Enclosed Nun" (New York: The John Lane Company; London: A. C. Fifield, $1), by a Mother Superior, being the simple narrative of the lady's conversion to the Catholic faith, and her subsequent progress in the monastic life. Her story is told in a singularly pure and agreeable English, and her sentiment is free from bitterness or narrowness. The effort is to show that the life of the nun is by no means the deadening monotony that some believe it, that it is not one of unremitting penance and physical discomfort. The narrative is extremely detailed as to the duties of those who shut themselves away from the world, and its interest is undeniable. A slightly disguised portrait of the author, forming the frontispiece of the volume, shows a calm and decidedly distinguised face.

"Written English" (The Century Company), by John Erskine, Ph.D., of the Columbia faculty, and Helen Erskine, A. M., is an extremely concise treatise on grammar and the art of expression in the English tongue. It discusses the proper use of words, the art of punctuation, the use of capitals, the proper epistolary form, versification, proofreading and proof-correction, and other matters such as the unskilled writer needs to know. We think the authors are a bit severe in what they say of slang, though, on the other hand, they are not mere verbal purists. The most serious defect of the book is its failure to discuss in a brief, clear chapter, or indeed to touch upon in any effective fashion, the things that are essentially constructive in the art of writing. "Don't" rather than "do" is the burden of its precepts.

"Through the Year With Sousa" (Crowell, New York) is a diary of extracts from the works, musical, literary and other, of the popular bandmaster.

"Indian Legends and Other Poems" (The Salem Press Company) is a huge volume containing the verse of Hanford Lenox Gordon. The best thing in the book is the frontispiece showing the agreeably Scotch countenance of the author.

Little, Brown & Co. have issued a prettily made volume containing "Sally Anne's Experience," a characteristic chapter from Ella Calvert Hall's "Aunt Jane of Kentucky." G. Patrick Nelson contributes a colored frontispiece, and Theodore B. Hapgood marginal and other "decorations."

"The Hickory Limb," a magazine story by Parker H. Fillmore, is republished in a thin volume at 50 cents by John Lane Company, of New York. We have to thank Mr. Fillmore for the boon of humor. Rose Cecil O'Neill contributes effective line drawings by way of illustration.

Thomas Y. Crowell & Co. republish in a slender volume a rather sentimental short story by Florence Barclay, entitled "The Wheels of Time," to which R. G. Vosburgh contributes some illustrations singularly hard in outline and devoid of imagination.

"Michael the Lion of Ergakuk" (William Bamford Burrows, New York), by W. B. Burrows, is an illustrated humorous tale in verse, bound in yellow boards and apparently intended for the delectation of youth. The illustrations in black and white and in color are amusing, but one is at a loss to conjecture why they should be made the medium for advertising a kind of tea, which also figures in the text.

RECENT FICTION

IN "The Refugee: The Strange Story of Nether Hall" (New York: The Century Company, $1.50) Captain Charles Gilson shows the results of his training and service in the British army, for the tale is full of galloping horsemen, of swordsmanship, and strenuously heroic daring. The time of the tale is near the close of the eighteenth century, the scene England, and the characters are of many types, among them the villain, a French Marquis. Captain Gilson writes with picturesque vigor, for some of which he is indebted to his Stevensonion studies. The story under consideration opens, indeed, much as Stevenson liked to open his romances. Here in the first chapter we catch sight of the youthful John Constable, even then dabbling in paint, and the region of the story is that made familiar by the immortal landscapes of the great painter. Arthur Beecher's illustrations are romantic and effective. The story is short, and it was written primarily for boys of sixteen to twenty, but it is better for older folk than a great deal of current fiction addressed to adults.

"Bellcourt Priory" (London: John Lane; New York: John Lane Company; $1.50), a novel by W. Bourne Cooke, is a very long romance in which appear mingled the mid-century style joined to the sort of thing made familiar to us of these days by the Castles and other builders of the "three-decker." Mr. Cooke omits nothing that belongs to his style of fiction—the thick-headed rustic speaking in broad dialect, the mysterious gentleman in black, the bluff doctor, the country parson, pretty girls, and all the rest are here. Besides all these there is Ahab, the huge ape, which creature plays an important part in the tale. The whole thing is well done in its style, though some will find the talk of the rustic a little tiresome. For the average novel reader "Bellcourt Priory" is as good a craft as any to sail upon for Kipling's "Islands of the Blessed."

"The Forsaken" (The Cochrane Publishing Company), by Ivan Trepoff, is quite as unpleasant a story as the publisher's preface leads one to expect. We fancy that as "sane an argument for the morality of divorce" could have been put into fiction without the introduction of naked pathological detail.

Spanish America is the vast quarry out of which we of the northern continent have cut a great deal of our raw material for romantic fiction. It is such material that R. H. Hazzard has used copiously in "The House on Stilts" (Dillingham & Co., $1.50), a tale of land and sea, with characters of many races, and a terrible "Dog-man," whose face and figure just emerging from the bush lend terror to one of the full-page illustrations.

JUVENILE GIFT BOOKS

FROM E. P. Dutton & Co., in various beguiling forms, come: "A visit to the White Farm," by Harold Alban, illustrated by E. B. S. Montfiore; "Dolly Darling and Her Pretty Clothes," a model and painting book for children, illustrated by E. Heatly; "The Airship in Animal Land," divertingly pictured by G. H. Thompson and described by Clifton Bingham; "The Reign of William

(*Continued on page* 84.)

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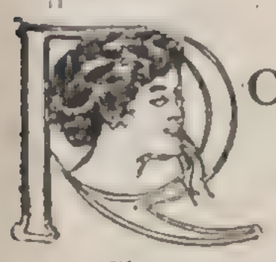
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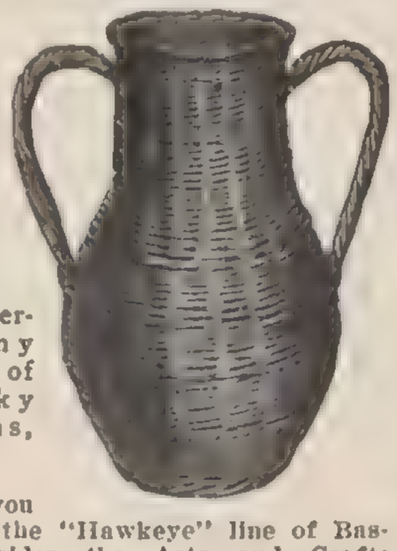
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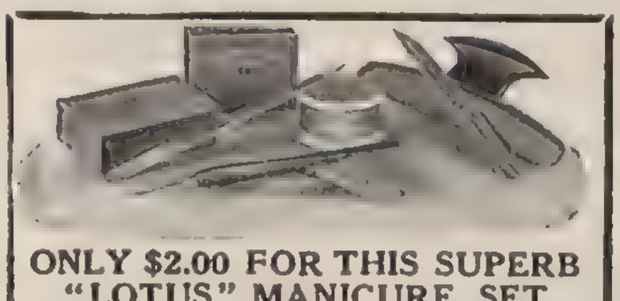


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Their booklet "V" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.

WHAT THEY READ

(*Continued from page 82.*)

and Mary—A Short and a Merry one," by M. Morris (the highly amusing illustrated tale of a puppy and a kitten); "Punch and Judy Post Card Painter" and "Happy Children's Post Card Painting Book"; "The Model Book of Games" and "The Model Puzzle Book"; "Going Shopping"; "Puss-in-Boots"; "Animals at Home"; "Merry Friends From Nursery Land"; "Picture Book Nursery Rhymes"; "Picture Seaside Book"; "Funny Pictures for the Little Ones"; "Pets' Holiday Time"; "The Model Book of Engines"; "Dolly's Dressmaker A, B, C," and "Old Nursery Rhymes."

The Duttons are offering this season some attractive little volumes in the "Children's Classics" series, edited and with introductions by Walter Jerrold. We note: "Hans Andersen's Fairy Tales," illustrated by Frank C. Papé; "Mother Goose Nursery Tales," illustrated by A. E. Jackson; "Grimm's Fairy Tales," illustrated by Charles Robinson; "The Swiss Family Robinson," illustrated by Ernest Prater; "Robinson Crusoe," illustrated by Archibald Webb, and "Old Mother Goose Rhymes," illustrated by E. Stuart Hardy.

An especially enticing Dutton publication is "Hauff's Fairy Tales," exquisitely illustrated in color and in black and white by Arthur A. Dixon. From J. B. Lippincott Company we have "The Golden Heart," by Ralph Henry Barbour, with illustrations in color by Clarence F. Underwood and decorations by Edward Stratton Holloway.

CHRISTMAS CALENDARS

E. P. DUTTON & CO.'S offerings of holiday calendars with the Nister imprint include "Halcyon Days," consisting of six superb studies in color of lovely and modest femininity; "Sweet Childhood," comprising six charming juvenile studies by G. D. Runyon; "Guiding Thoughts," a series of helpful quotations in illuminated text; a Calendar of Song from the verse of Thomas Moore, illustrated in color by Frank Adams, and "O'er Mountain and Valley," a series of beautiful British landscapes from water colors. Among less pretentious calendars issued by the same firm are: "Violets to Greet You," twelve poetical quotations in praise of violets, with nature studies by Maude Angell; "Sunbeams, A Calendar Smiles"; "The Old-Time Year"; "Remembrance," for recording daily engagements; "The Venetian Calendar," six handsome reproductions from paintings by Kley; "The George MacDonald Calendar" and "Friendship Calendar," both in illuminated text.

Among other varieties of Christmas calendars we may note "Master Minds," in block form; "A Church Calendar," on roller; "The Old Homestead," which enables one actually to pump the months from a spout, as needed; armoreal shields of "The City of London" and "The City of Edinburgh"; "That Reminds Me," a dainty and useful calendar bound in vellum, and a Fra Angelico Calendar of seraphic types.

TOLSTOY DEAD

COUNT LYOFF NIKOLAYEVITCH TOLSTOY, whose death came after his recent dramatic flight from home in search of the simple life and communion with the infinite, was born on the noble estate of Yasnaya Polyana, whence he took his flight. His family was noble, and Tolstoy had the usual education of the young Russian. In 1848, at the age of twenty, he received his diploma in law, knowing, as he afterward said, absolutely nothing. He entered the Russian army at twenty-five, and saw service in the Caucasus and in the Crimean War. Already he was an author. His books of this period were "Childhood," "Incursion," "Boyhood," "The Morning of a Proprietor," "The Cossacks," and three works on his experience at the defense of Sebastopol. In these last books appeared the pitiless realism that characterized his fiction.

Tolstoy's first considerable journey outside Russia, made in 1857, awoke his discontent with modern social conditions, and started him on an intellectual career that has steadily carried him farther and farther in radicalism. He now established himself on his ancestral estate, and gave much time to the improvement of peasant conditions. In a little while he was attacking in published pamphlets the conceptions of the time as to education. Later he became deeply interested in the Napoleonic campaign in Russia, and the outcome was his great novel, "War and Peace," a book that is epic in scope, a picture of Russian society in almost all its phases. After other years largely given to the peasantry, he wrote another great prose epic, the stupendous story of "Anna Karenina," a marvel of realistic power and poignant interest. This book appeared in 1875-6, by which time Tolstoy had become absorbed in social and religious questions, so that his writings for the next ten years had to do with such topics. He embodied his notion of Christianity in his "Commentary on the Gospels," wrote "Confessions," "My Religion," "What Shall We Then Do?" "The Power of Darkness," and "The Fruits of Culture" (these two in dramatic form), 'The Death of Ivan Ilyitch," and finally "The Kreutzer Sonata," in which, philosophic anarchist as he had now become, he denounced the institution of marriage. His last great work of fiction was "Resurrection," published in 1899. Next year his drama, "The Corpse," procured him the long-threatened excommunication from the Greek Church. In these last years Tolstoy has zealously preached non-resistence as a required Christian virtue, has lived more and more the life of the peasant, and has insisted that art of all kinds, especially literary art, must have a moral purpose to justify its existence. All this while his attitude toward the Russian social system was such as would have sent a less distinguished man in exile to Siberia, but the Government wisely abstained from harshness in dealing with the great European man of letters of the nineteenth century.

As a writer of pure fiction Tolstoy is unapproached in power by any contemporary. His realism, though terrible, is fascinating, and his truth to human nature is irresistible. As a moralist he took extreme individualistic grounds, but found means to reconcile individualism with the Christian doctrine of love. He followed with absolute courage and rectitude his own intellectual convictions, and welcomed with joy whatever change of view seemed necessitated by his thought and observation. No other modern writer, however prolific, has so thoroughly embodied society in fiction as Tolstoy has managed to embody it in his few great novels. Even the immense fecundity of Balzac has proved less illuminating in its results, and such realists as Anthony Trollope pale before the great Russian. Tolstoy's intellectual influence is still an essential force of European and American life, though foreigners are beginning to see that his exclusive preoccupation with Russian conditions narrowed his view and measureably vitiated his teachings. He is best known to Americans in the translations of N. H. Dole, of Boston. Tolstoy was the father of eight children, one a son, Lyoff Lyovitch, who has somewhat distinguished himself in literature. His wife has, it is said, pretty carefully looked after her husband's royalties, and failed to sympathize with his extreme views as to simplicity of living.

LITERARY CHAT

THE Harpers announce "How to Know Architecture," by Frank W. Wallis, and "The Story of Great Inventions," by Elmer E. Burns. Mr. E. S. Martin's book, "The Luxury of Children," appears in a new edition, and Hardy's great story, "The Mayor of Casterbridge," is issued in thin paper.

New publications of the Macmillan Company just announced are "Jim Hands," a novel by Richard Washburn Child; "The Bible for Home and Schools," being a new volume in a series of that title, by Dr. Shailer Mathews; "Italian Fantasies," by Israel Zangwill; and "The Inherent Law of Life," a new theory of life and disease by Franz Kleinschrod.

Let Vogue do your Christmas shopping. See page Sixteen.



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A SCIENTIFIC MASSAGE DEVICE

As a beautifier, the most startling invention ever conceived. Regular use of this apparatus will quickly and permanently efface even the most disfiguring cases of double chin, flabby throat, and lines about the chin and mouth.

The first application will show beneficial results—its continued use reducing the chin by firm, yet gentle, massage.

Method of Application

The apparatus is light and easily adjustable to any sized head.

By pulling the cords alternately (after the manner of an exerciser) the little rollers on the chin strap *revolve* against the fatty gob.

Great friction is engendered, but the revolving balls prevent irritation.

You *regulate the pressure* yourself, and failure is impossible.

Results of Treatment

A double chin disappears as if by magic. The entire throat resumes its natural curves of grace and beauty. Thanks to the increased freedom of circulation induced by **Professor Mack's Chin Reducer and Beautifier** the complexion is cleared, the features spiritualized.

Its use insures scalp health.

An investigation of this 20th century marvel will surprise and delight you.

Price $10.00 prepaid.

Full Particulars Will Be Gladly Sent On Application

Professor Eugene J. Mack

507 Fifth Avenue, Suite 1004, New York

CLUB COCKTAILS Are the most delightful of stimulants always. There is no drink so delicious, so gently stimulating after an exhausting day's shopping, a long motor run or strenuous hours on the courts or links. And, there's no fuss about CLUB COCKTAILS either. Simply strain through cracked ice and serve.

Measure mixed to exact proportions.



Martini (gin base) and Manhattan (whiskey base) are the most popular. Ask your dealer for them.

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Hartford New York London

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FOR THE COMPLEXION

Will cure a bad Skin and preserve a good one



Used by Celebrated Beauties for near a Century

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PARIS
BLUE BOOKS



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SPECIAL FABRICS

For the

SOUTHERN SEASON

The fabrics presented in these books are now being worn at the leading European Winter resorts.

Now on View at Leading Dressmakers and Tailors

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NEW YORK

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Get him a House Coat, Dressing Gown or Smoking Jacket of

Worumbo double faced cloth

A Gift that never grows old —that keeps the giver gratefully remembered in a man's happiest hours.



All "Worumbo" Fabrics are of the highest class, and are for sale at such Smart Shops as

B. Altman & Co.
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Marshall, Field & Co.
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Lord & Taylor
Jas. McCreery & Co.
and others

Rogers, Peet & Co.
Saks & Co.
Scruggs, Vandervoort & Barney
Stern Bros.
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Woodward, Lothrop Co.
and others

In oxford, blue, brown, green, garnet, tan and gray mix, with backs in quiet plaids and refined stripes. Sizes 34 to 46.

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that please the recipients

HANDSOME DESK FITTINGS
in Brass, Bronze, Leather, Silver and Glass
Sets or Single Pieces.

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Stamped with monogram or crest of individual design.

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FOR CHRISTMAS AND NEW YEARS

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BRIDGE SETS

Artistic Favors in Large Assortment.

PHOTO FRAMES CARD CASES
IMPORTED NOVELTIES

Exclusive Designs Moderate Prices

Dempsey & Carroll

Art Stationers and Engravers

22 West 23 St., New York.

The WELL-DRESSED MAN

IT may sound a bit paradoxical to say of evening dress, both of formal and informal character, that there is at the same time much and little of interest or novelty to be seen. Mixing with the throng at the after-dinner sessions of the Horse Show in New York, the casual observer would, perhaps, have been in no way impressed with any changes in the broad types or the general fashion of this season, and yet a more minute inspection of the dress of individual men as they appear at the opera, play or private "function," together with a closer examination of the various things shown at the leading shops, reveals many tendencies and small details that, if not distinctly new, are nevertheless along the line of novelty and advanced mode. It is, of course, not so much in general forms as in the little points of dress that one notes the variations from the styles that have become more or less stereotyped or commonized by popular usage, and is it the newer weaves, stitches and designs in materials that as a rule prove most interesting.

THE SILK HAT AND OPERA

More than for many years past one is struck with the marked difference in shape of the silk hats of this winter, wnich constitute almost three distiuct types—the high, straight crown and flat brim of what may be called the Paris fashion; the large, though not so straight crown and brim of the London fashion, and the lighter, more or less straight or belled (for there are both styles) crowns and smaller, more closely rolled brims of the American modes. In the "Arcade" of one of our largest department shops, which has, by the way, made a specialty of imported things for men, and which also, by the way, contains a selection and variety that is decidedly well worth looking over, one sees this difference of type well illustrated, and from the fashion point of view the choice of style is very largely a matter of personal taste. Possibly it may be said that the more ultra class are affecting the foreign shapes in preference to our own, but as a general rule they are more suitable for fairly large men than for those of small head and stature, and becomingness is the first thing to be considered.

One does not like to say, without some qualification, that the opera hat, in itself showing little change, is a fashion of the past, yet one must concede that it is a style far less worn nowadays than in years past, and—never more correct than the silk—only to be substituted for it when going to the opera, theatre, or other place of public entertainment. It is no longer a smart necessity of dress, however convenient one may find it on occasions, and along the line of this matter of convenience, it must be said that while the soft felt or cloth hat is one much in vogue this season for informal day wear, it should never be worn with evening clothes.

THE FORMAL SUIT

If I may be permitted to express any personal opinion on the question of good style in evening dress, it is that simplicity is a surer sign of refined form than any elaborateness of finish or adornment, and this applies to the suit as well as to its accessories. If a man feels that he can "carry" a dark blue or dark brown cloth, with perhaps a velvet collar to match and any unusual arrangement of buttons or distinctive sleeve finish, he may be justified under the latitude of present fashion in going to this more or less theatrical extreme. It is done, but that it is done under the sanction of the best examples of the greatest number of well-dressed men is not the case, and for the average man it will not prove either successful or even personally satisfactory. Indeed, I believe the tendency which set so strongly toward stripes, indistinct check and other weaves of cloth for evening clothes is running itself out, and though the fine basket weave in black with basket-woven silk facing on lapels to match is good looking, the fine quality unfinished worsted of plain effect seems to be again taking the lead in general quiet, conservative fashion.

In cut one sees the medium collar, the fairly wide, straight edge and moderately long lapel; the rather decidedly cut-back front from the end of the lapels; the sharp up and back cut at the sides over the hips (the front of the coat being short); the long rounded tails and the sloping shoulders. These things, with the fairly narrow sleeves are all more or less characteristic of the general fashions, but, while the shoulders should be sloping rather than square, it is my opinion that the slope should be natural rather than greatly accentuated, and I should recommend the plain button, or at least only simulated cuff sleeve finish. Nothing helps the suit more than excellently well cut trousers, which should have either a single or double braid on outer seams, not too broad, and while this is a fine point of tailoring, almost always easier to get on the tall than the stout man, in general lines the cut should be straight and finely tapering, never curved in at the back of the knees and out over the calves.

THE INFORMAL SUIT

It is the same for the trousers of the informal evening suit, and though for this there is more variety in the cut of coat, perhaps the smartest model is that with somewhat sloping shoulders, fairly wide and deep lapels, a front below the lapels slightly cut back with rounded corners and a little "spring" from the waist out. In fact this coat as now cut by many of the smart tailors more closely resembles the style of the short sack jackets that were so much in vogue during the time of the Spanish war, for the tendency is all toward shortness and a somewhat shaped waist.

This coat, like that for full dress, is now invariably made with notched and full-faced lapels, and it is best to have the pockets set straight, rather than vertically or diagonally.

EVENING WAISTCOATS

More and more rare has become the double-breasted waistcoat, and there is a decided tendency away from the V, and back again to the U-shaped opening, although as yet this has not reached the point of the very wide U shape at one time in leading fashion. Also, while one still sees elaborate silk and silk-mixed fabrics, for formal evening wear, there is a turn toward the more simple white materials, such as fine rib and figured piques, etc., different in weave, or to match shirts and neckties. This simplicity is not so marked in the styles for informal evening dress—indeed one shop has been exhibiting a knit, or very similarly woven, black waistcoat, bound with silk—but generally speaking I think it may be said that the colored, striped and more or less strikingly figured fabrics are giving way to plainer effects, and that there is less use of gray in waistcoats and ties for use with the dinner coat.

SHIRTS, TIES AND STUDS

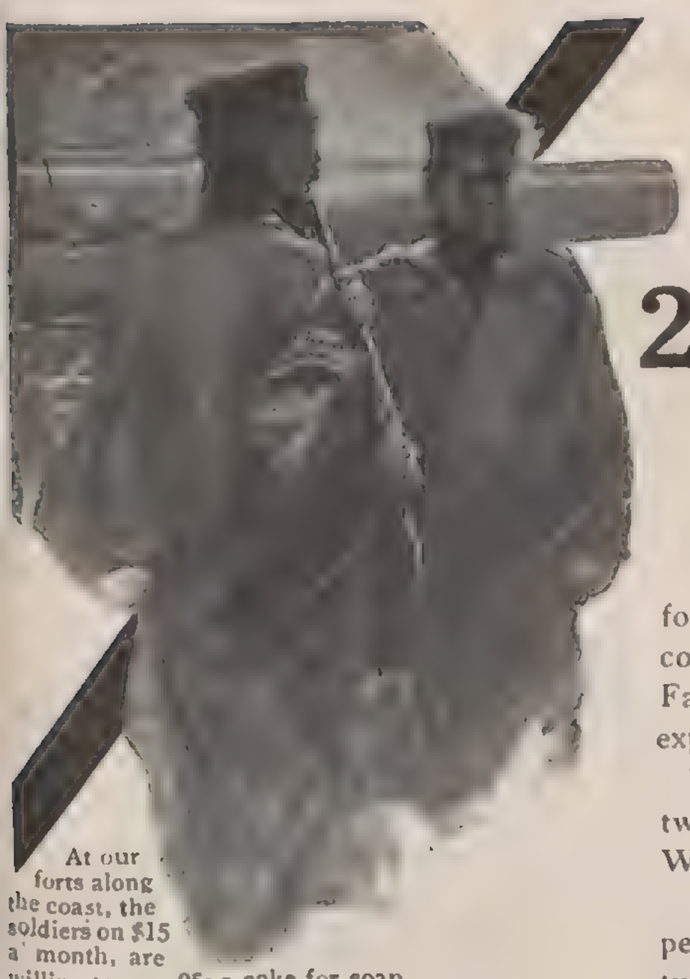
If we measure simplicity by the plain white linen shirts, it can hardly be said to apply to this part of evening dress, for the smart models are all either very finely tucked (not loose), ribbed, self-striped, or with small checks or figures of white on white. The absolutely plain shirt is quite out of fashion, and the same may be said of the white tie, which, though it should never be of silk, is almost always of some ribbed or figured-work fabric, in shape either of modified bat-wing, with square, rounded or pointed ends, or of straight or graduated cut. On the other hand, simple studs, such as plain white enamel surrounded with slender rims of gold, little pearl buttons with cross stitch of gold, or simple small pearls, are again taking the place of the rather elaborate jeweled designs, and waistcoat buttons and sleeve links are somewhat less costly in appearance, if not in actual price. Crystal buttons are rather smart, however, and one still sees many designs of moonstones and amethysts. Some of the fashionable shops are also showing slender gold watch chains with small pearls, or amethysts, for evening dress, and the fashion is growing of wearing some kind of visible watch guard other than the fob.

How.

LET VOGUE DO YOUR CHRISTMAS SHOPPING

For your convenience a carefully thought out plan has been evolved whereby Vogue will undertake to relieve you of the fatigue of holiday shopping. There is no charge for this service. *See details on page 46.*

Let Vogue do your Christmas shopping. See page Sixteen.



At our forts along the coast, the soldiers on $15 a month, are willing to pay 25c a cake for soap.

On $15 a month 25c. a cake for soap

Sentries of the U. S. Army, forced to stand the raw, biting coast winds, use Woodbury's Facial Soap for relief after exposure.

U. S. Battleships carry between 7000 and 8000 cakes of Woodbury's a year.

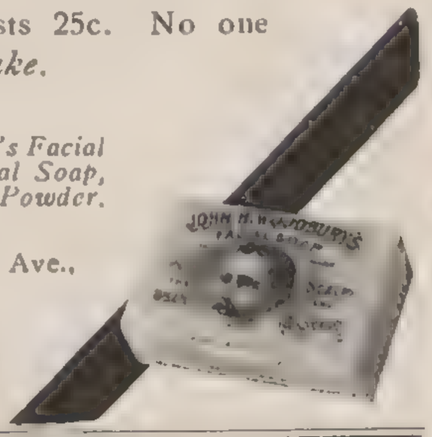
To relieve roughened, chapped skin, bathe for some time twice a day in a plentiful lather of Woodbury's and warm water. Then rinse thoroughly with cold water and apply Woodbury's Facial Cream.

After your skin is smooth again, continue using Woodbury's, rinse in cold water and dry thoroughly. This will keep your skin in an active condition in which it *resists* results from exposure. Woodbury's Facial Soap costs 25c. No one hesitates at the price after their *first cake*.

Write for a sample cake

For 4 cents we send a sample cake of Woodbury's Facial Soap. For 10 cents, samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. Write today.

THE ANDREW JERGENS CO., 2602 Spring Grove Ave., Cincinnati.



Woodbury's Facial Soap

For sale by dealers everywhere



A special piece of furniture from the Craftshouse shops, handsome in design and particularly well proportioned, with good lines. Made in the English style with the loose cushion so frequently used in their furniture, both in sofas and chairs. This piece with the mahogany woodwork and rich material for covering is most attractive in appearance.

John S. Bradstreet & Co.

327 South Seventh Street, Minneapolis

Established 1876



Any man, every man, all men would appreciate the

Krementz Gift Box

A set of four of the famous 14-K Rolled Plate **Krementz Collar Buttons** (that will last for years without losing lustre). A new one free for every one broken or damaged from any cause. Packed in an attractive ribbon-tied box.

ONE DOLLAR the set of four. If not found at your haberdasher's or jeweler's, a set will be sent postpaid on receipt of price.

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FOUNDED 1723

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TO continue to use soiled, old-fashioned playing cards reflects upon yourself as host. American Bank Note playing cards are the newest, prettiest and most perfect yet made. Refined by good company. Backed by a reputation. Made by a concern whose work is the standard of excellence throughout the world.

If your dealer has not yet placed these cards in stock, *send us his name.* In the meantime there is a dainty box containing two of these packs waiting to be mailed to you. Both are printed on the finest linen stock with gold edges. Both have picture backs in beautiful colors, one showing the exclusive Chantecler design and the other Van Dyck's famous Baby Stuart. Just the thing for a pleasing gift or card party prize. Send one dollar with your name and address and your package will be mailed to you.



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"LOOK FOR THE EAGLE'S HEAD"

The Secret of Brilliant Silverware

is to polish it weekly. It grows dark so gradually that you may not notice it, but your guests, who have learned the secret of keeping their silver looking like new, will notice it.

Wright's Silver Cream gives silverware the brilliant appearance it had when new. The labor involved is very light—nothing compared with the beauty of its results. To test this claim, let us send you a free sample of



WRIGHT'S SILVER CREAM TRADE MARK

large enough to enable you to clean a number of pieces of silver. Silver Cream is smooth as satin, and while the best remover of dirt and tarnish, is non-acid and positively free from grit and danger of scratching. Ask your dealer and insist on the genuine, Wright's Silver Cream. Send for a free sample.

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190 Court St., Keene, N. H.



Alcohol Lamp & Cigar Lighter

with match holder at bottom—two end pieces for lighting cigars. Solid brass.

Price $2; reduced from $6.

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Fine Imported Glass and Foreign Odd Bits

We make Lamps, Russian Brass, Etc.

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SOCIETY

CALENDAR *of* SPORTS

AVIATION

April 11th-26th—Nice.

AUTOMOBILING

Dec. 18th.—Twelfth National Salon of Automobiling, Paris.
Dec. 25th-28th.—Twenty-four hour race at the Los Angeles, Cal., Motordrome.
Dec. 31st-Jan. 7th.—Eleventh International Automobile Show; Grand Central Palace, New York.
Jan. 7th-21st.—Eleventh National Automobile Show; Madison Square Garden, New York.
Jan. 28th-Feb. 11th.—Tenth National Automobile Show; Coliseum, Chicago.

MOTOR BOATING

Feb. 21st-March 4th.—Annual Motor Boat Show; Madison Square Garden.

TENNIS

Feb. 22d.—Seventh Regiment Tennis Club, New York City. Indoor championship for men.
Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla. Championship of Florida.
March 7th.—Vedado Tennis Club, Vedado, Havana, Cuba. Championship of Cuba.
March 11th.—Seventh Regiment Tennis Club, New York City. Indoor championship for women.

BENCH SHOWS

Jan. 24th-26th.—Pine Tree Kennel Club, Portland, Me.
Jan. 25th-28th.—Cleveland Fanciers' Club, Co., Cleveland, Ohio.
Feb. 7th-10th.—Fanciers' Association of Indiana, Indianapolis, Ind.
Feb. 13th-16th.—Westminster Kennel Club, New York City.
Feb. 21st-24th.—New England Kennel Club, Boston, Mass.

SWIMMING

Jan. 14th.—Cornell vs. Princeton; Tiger Natatorium, Princeton.
Feb. 11th.—Princeton vs. Columbia; New York.
Feb. 19th.—Princeton vs. Penn; Philadelphia.
Feb. 26th.—Princeton vs. Yale (place not decided).
March 4th.—Intercollegiate Championship, at Columbia.

HOCKEY

Dec. 22nd.—Williams vs. Princeton; St. Nicholas Rink.

SKATING

Ice Skating, St. Nicholas Rink; Mondays in December. Roller Skating for amateurs, racing; Metropolitan rink; Mondays. Roller Skating Club; Mondays in December; Metropolitan Rink.

GOLF

Dec. 13th.—Annual Meeting Metropolitan Golf Association; Sherry's.

FENCING

Dec. 17th.—University of Chicago; novice foil cup; A. F. L. of America.
Jan. 9th.—New York Athletic Club; team competition, foils, dueling swords and sabres.
Jan. 13th.—Boston A. A., New England division; open foil competition.
Jan. 23rd.—Foil competition, New York A. C.; open to A. F. L.; foils presented by Dr. G. M. Hammond.

LACROSSE

April 1st.—Columbia vs. Bronx.
April 8th.—Columbia vs. New York Lacrosse Club.
April 15th.—Columbia Lacrosse vs. West Point; West Point.
April 22nd.—Columbia vs. Lehigh; South Bethlehem, Pa.

BASKETBALL

Dec. 17th.—Princeton vs. Pennsylvania at Philadelphia.
Jan. 7th.—Columbia vs. Cornell at Ithaca.
Jan. 11th.—Columbia vs. Princeton at New York.
Jan. 17th.—Columbia vs. Princeton at Princeton.
Jan. 20th.—Cornell vs. Columbia at New York.
Jan. 21st.—Yale vs. Pennsylvania at Philadelphia.
Jan. 21st.—Princeton vs. Cornell at New York; Columbia University.
Feb. 3rd.—Pennsylvania vs. Yale at New York.
Feb. 9th.—Pennsylvania vs. Princeton at Princeton.
Feb. 11th.—Yale vs. Cornell at Ithaca.
Feb. 13th.—Pennsylvania vs. Columbia at New York.
Feb. 14th.—Princeton vs. Yale at New Haven.
Feb. 17th.—Yale vs. Columbia at New York; Cornell vs. Princeton at Princeton.
Feb. 18th.—Cornell vs. Pennsylvania at Philadelphia.
Feb. 22nd.—Yale vs. Princeton at Princeton.
Feb. 24th.—Pennsylvania vs. Cornell at Ithaca.
Feb. 28th.—Columbia vs. Yale at New Haven.
March 3rd.—Cornell vs. Yale at New Haven.
March 4th.—Columbia vs. Pennsylvania at Philadelphia.

DIED

Bogert.—On Nov. 12th, at his home in New York, Edward Clark Bogert, son of the late Henry T. Bogert, aged 82 years, and a director of the Metropolitan Museum of Art.

Gregory.—On Nov. 11th, at his home, 8 West 37th Street, Lewis Gregory, aged 51 years, former president of Tennis and Racquet Club.

Lafarge.—On Nov. 14th, at Providence, R. I., John Lafarge, aged 75 years, artist, Pres. Nat. Soc. of Am. Artists, Officer Legion d'Honneur, N. A. A. L., etc., etc.

O'Neill.—In Paris, Nov. 15th, Mrs. Eugene O'Neill, of Pittsburgh.

Thorn.—On Nov. 15th, at Pau, France, William K. Thorn, late M. F. H., Pau fox hounds, aged 61 years.

ENGAGED

Abercrombie-Miller-Tuckerman. — Miss Edith Abercrombie-Miller, daughter of Mrs. Frederick Abercrombie-Miller, to Mr. Walter R. Tuckerman, of Washington, D. C.

Appleton-Washburn.—Miss Amy Silsbee Appleton, daughter of General Frances H. Appleton, to Dr. Frederick Washburn, both of Boston.

Beebe-Neeser. — Miss Minnie Moore Beebe, daughter of Mr. Beverley McElwane Beebe, to Mr. Rudolph Neeser, of New York.

(*Continued on page* 90.)

Let Vogue do your Christmas shopping. See page Sixteen.

"We Have the New Things First"



Christmas Handkerchiefs

Ever on the alert for the "new things" we have something in handkerchiefs that is especially good for Holiday Gifts. It is a beautiful, pure linen handkerchief, dainty and sheer, with your name embroidered by hand in one corner as shown in illustration. These handkerchiefs are packed in a pretty gift box and sell at

Six for $1.50

Sent carriage paid upon receipt of price. Handkerchiefs with any of the following names will be shipped the same day order is received.

Adelaide	Eleanor	Kate
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Bertha	Frances	Lydia
Blanche	Flora	Lucille
Carrie	Fannie	Marie
Cora	Gertrude	Mary
Celia	Grace	Myrtle
Caroline	Georgia	Maud
Charlotte	Harriet	Minnie
Daisy	Helen	Mattie
Esther	Hattie	Muriel
Ella	Hazel	Olive
Edna	Jennie	Pauline
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Send all orders to

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French Boudoir Robe

A Novelty designed and produced exclusively by

ANTHONY FRANÇOIS

A most fascinating style. Its pretty effectiveness will delight the feminine heart.

The Model I picture here (style No. 102) is in a delicate Blue shade of Satin Messaline decorated in white; also by feather stitching; all handwork; scarf and collar of Crêpe de Chine; collar and cuffs embroidered in violet natural shade. This or other delicate colors..... **$15.75**

Made of Crêpe de Chine and Messaline decorated **$15.75**

In Albatross, decorated with Crêpe de Chine or Messaline, best quality **$13.75**

MAIL ORDERS ONLY

Only one garment to a purchaser.
To insure prompt filling of Mail Orders indicate plainly Style, Number, Size and Color desired and mail to me with check or money order.



Style No. 102

Anthony François

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Following my initial announcement the early part of this month to the women of America, I will advertise for sale as fast as they arrive those importations in women's apparel which are designed and made by me exclusively in Europe. These can be purchased only in Paris and New York, and then only through my mail order system.

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Look for the MARINELLO Certificate In the Toilet Shop You Patronize



The Marinello Faculty issues certificates of Merit to the toilet shops which they consider qualified to join the great chain of Marinello Shops being established throughout the country.

Wherever you see the certificate you can be certain that all the work done in that shop is up to the Marinello standard. If in any particular of treatments, sanitation, sterilization or appearance a shop falls below that highest standard the Marinello Certificate cannot be used.

Always look for it in the toilet shops you patronize. It is your protection—your guarantee of results. It assures you that in your travels throughout the country you will receive at the hands of Marinello Operators everywhere the same careful, satisfactory treatment that you find in your home shop.

Consult the Marinello Operator in Your Town

Find out just what you need in the way of treatment and preparations. Consultation is free—and it will save you much care and responsibility if you put yourself in the hands of a Marinello expert. Your satisfaction will be way beyond what it costs you in dollars and cents.

If there is no Marinello Shop or Operator in your town write to our home office. We will see that you are taken care of.

Marinello Preparations

are pure cosmetics, made from the best materials that money can buy. They are compounded by skilled chemists into delicately odorous lotions, creams and ointments which never fail of giving the desired results.

Marinello Treatments

are not miracle workers. They are simple, natural methods for working with Nature to produce natural results.

Marinello Operators

are taught the scientific physiological reasons for the treatments they give. They work intelligently, so cannot fail to help. A treatment given by a Marinello Operator in a well-equipped Marinello Shop is at once rest, recreation, relaxation and infinite benefit, both locally and to the whole nervous system.

Marinello is the only Beauty Culture System using the celebrated Prismatic Ray. This in connection with Marinello Preparations has accomplished really wonderful results with stubborn cases of skin and scalp trouble. A thorough training in the use of the Prismatic Ray is included in the regular course at the Marinello School.

Treatments and regular size packages of Marinello preparations can be had at the following branches: Mrs. Alice B. Vought, 281 5th Avenue, New York City, N. Y. Miss Blanche B. Ames, 1205 E. 13th Avenue, Denver, Col. Mrs. Mary Hudson, care Crescent Store, Spokane, Washington. Mrs. C. B. Knowles, 23 Colonial Arcade, Cleveland, Ohio. The Mary Wilson Company, 433 Race Street, Cincinnati, Ohio. The Marinello Shop, 507 Provident Bank Bldg., Cincinnati, Ohio. Mrs. J. C. McGavran, 1114 Main Street, Kansas, City, Missouri. Miss Elizabeth Davis, 605 12th Street N. W., Washington, D. C. Marinello Company, Suite 1110-1122, 57 Washington St., Chicago.

Operators: **If you are interested in learning the Marinello System write for full information free. You will find Marinello the Best Paying system in existence.**

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Date.....

(Sign Here)
Name.....

Address.....

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Luncheon and Tea Baskets

For man or woman—as either one appreciates the pleasure of a little feast when twenty miles from nowhere.

Baskets—imported direct from a famous English maker—service for 2 to 6 persons, *$13.50 to $150.*

Every imaginable kind of motor gift—for men and women—send for Motor Catalog D.

John Wanamaker

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Mould Your Figure DR. JEANNE WALTER'S NEW **Elastic Rubber Garments**

Worn Instead of Corset



These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than corsets, as they bend easily with the body. Send for descriptive folder to the address below.

Reduce Your Flesh

You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing



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Medicated Rubber Garments

for Men and Women

Neck & Chin Bands, $3.00
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Also Union Suits, Stockings, jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism. Write at once for further particulars

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SOCIETY

(*Continued from page* 88.)

Cheever-Porter. — Miss Gertrude G. Cheever, daughter of Mr. John D. Cheever, to Mr. Seton Porter.

Fleitmann-Vietor. — Miss Paula Fleitmann, daughter of Mrs. Ewald Fleitmann, to Mr. John A. Vietor.

Koen-Beardsley. — Miss Daisy Leonore Koen, daughter of Mr. Oliver Nelson Koen, of 119 West Main Street, Mannington, West Virginia, to Mr. Glover Beardsley, of New York City.

Maurice-Dall. — Miss Emily Marshall Maurice, daughter of Mr. Charles Stewart Maurice, of Athens, Pa., and Jekyl Island, Ga., to Dr. William H. Dall, of the Smithsonian Institute, Washington, D. C.

McLean-Wylie. — Miss Emily Nelson Ritchie McLean, daughter of Mr. Donald McLean, to Mr. Edward A. Gill Wylie.

McCrea-Hawkins. — Miss Ada McCrea, daughter of Mr. James McCrea, of Philadelphia, Pa., to Mr. Richard Hawkins, of Pittsburg.

Mackenzie-De Lesseps. — Miss Grace Mackenzie, daughter of Mr. William Mackenzie, of Toronto, to Comte Jacques de Lesseps.

Sanford-Marks. — Miss Faith Sanford, daughter of Lieutenant Colonel James C. Sanford, to Lieutenant Edwin Marks, U. S. A.

Stowe-Bensel. — Miss Lois M. Stowe, daughter of Mr. Fernando Stowe, of Worcester, to Mr. Duryea Bensel, of New York.

WEDDINGS

Fisher-Morgan. — On Nov. 24, in St. Paul's Philadelphia, Hon. Cecil Vavasseur Fisher, son of Lord Fisher of Kilverstone, and Miss Jane Morgan, daughter of Mr. Randall Morgan.

Fowler-Hall.—On Dec. 8th, at the Church of the Transfiguration, Mr. William S. Grosbeck Fowler and Miss Katherine Delafield Hall, daughter of Mrs. John T. Hall.

Henry-Biddle. — On Nov. 29th, at St. Mark's Church, Philadelphia; Mr. T. Charlton Henry and Miss Julia Rush Biddle, daughter of Dr. Alexander W. Biddle.

Leake-Seymour.—On Dec. 10th, at the Madison Square Presbyterian Church, Mr. Joseph Bryant Leake and Miss Susan H. Seymour, daughter of Mr. Julius H. Seymour.

Milbank-Schulze.—On Dec. 10th, in St. Paul, Minnesota, Mr. Jeremiah Milbank, 2nd, and Miss Margaret Schulze, daughter of Mr. Theodore Schulze, of St. Paul, Minnesota.

Roberts-Glover.—On Nov 26th, at St. Paul's Church, Fairfield, Conn., Mr. Lewis Roberts and Miss Charlotte LeRoy Glover, daughter of Mr. Henry Sheaff Glover.

Saltonstall-Rice.—On Dec. 10th, at the village church, Bedford, N. Y., Mr. John Saltonstall, of Boston, and Miss Gladys Durant Rice, daughter of Dr. Clarence C. Rice, of New York.

Thaw-Bradley.—On Dec. 1st, at the Hotel St. Regis, Mr. William Thaw, 3d, and Miss Gladys Bradley, daughter of Mr. Charles Bradley.

Tuckerman-Atterbury.—On Dec. 10th, at St. Thomas Church, Mr. John A. Tuckerman and Miss Katherine Atterbury, daughter of Mr. John Atterbury.

WEDDINGS TO COME

Louden-Burns. — Miss Grace Bonheur Louden, daughter of Mr. William Trimble Louden, to Mr. Arthur Raymond Burns; St. Mary's Church, Amityville, Long Island, Dec. 14th.

Williams-Duval. — Miss Elizabeth Williams, daughter of Mr. Charles P. Williams, to Mr. Rieman G. Duval; residence of bride's aunt, Mrs. George Henry Warren, 924 Fifth Avenue, on Saturday, Dec. 17th.

Withers-Armour. — Miss Lacy Withers, daughter of Mrs. Henry W. Withers, Kansas City, to Mr. Lawrence H. Armour, of Chicago, Jan. 11th.

Wright-Dick. — Miss Hebe C. Wright, daughter of Mr. Charles B. Wright, of Philadelphia, Penn., to Mr. Lanhorne Bullitt Dick.

DANCES

Adams, Mrs. Edward D.—Dance for her daughter, Miss Ruth Adams, Friday, Dec. 23rd.

Alexander, Mrs. Charles B. — Dinner dance; 4 West 58th Street, Dec. 23rd.

Brown, Mrs. Stephen.—Dance for her daughter, Miss Caro Quartley Brown; 154 East 70th Street, Dec. 28th.

Charity Ball.—The third annual ball of the New York Diet Kitchen Auxiliary, No. 1, will be held at the Plaza on Dec. 30th, under the direction of the president, Mrs. Charles F. Dean.

Charity Ball for Lying-in Hospital; Waldorf-Astoria, Jan. 6th.

Charity Ball. — Annual Charity Ball, Woman's and Child's Hospital; Waldorf-Astoria, Jan. 21st.

Cinderella Dance.—Sherry's, Jan. 6th.

Coe, Mrs. Henry E. — Dance for her daughter, Miss Rosalie Coe; Sherry's, Dec. 27th.

Colony Club.—Mrs. Davis' Dances for young people; Dec. 15th, Jan. 12th, Feb. 2nd and Feb. 25th.

Fleitmann, Mrs. William M.—Dance for Miss Lida Fleitmann, on Dec. 23rd; 32 East 67th Street.

Forsyth, Mrs. George. Dance for her niese, Miss Leonie Burrill; Sherry's, on December 9th.

First New Assembly.—Delmonico's, Dec. 9th.

Hoffstott, Mrs. Frank N. — Dance for Miss Helen Hoffstot; 145 W. 58th Street, Dec. 28th.

Junior Cotillon.—Sherry's, Jan. 3rd, Feb. 7th.

Junior Dance.—First Friday; Sherry's, Dec. 30th.

Kennedy, Mrs. H. Van Rensselaer.—Dance for her daughter, Miss Marian Kennedy; Sherry's, Dec. 16th.

Kelley, Mrs. J. D. Jerrold.—Dance for her daughter, Miss Nathalie Jerrold Kelley; No. 25 East 83rd Street, Dec. 30th.

McAlpin, Mrs. Geo. L.—Dance for Miss Jeanette McAlpin; The Plaza, Dec. 21st.

Metropolitan Dance for Younger Set.—Sherry's, Dec. 29th.

Olyphant, Mrs. A. S.—Dances for young people; Dodworth's, Dec. 23rd, Dec. 30th. 1910.

Osborn, Mrs. William Church.—Dinner dance for Miss Aileen Osborn; 40 East 36th Street, Dec. 22nd.

Saturday Evening Dances,—Delmonico's, Dec. 17th, Jan. 7th, Jan. 28th, Feb. 11th, Feb. 25th.

Satterwhite, Mrs. Preston. — Dance for her niece, Miss Lila Gilbert; Great Neck, Dec. 9th.

Stevens, Mrs. Richard.—Dance for married set; Dec. 14th.

St. Vincent's Annual Reception and Dance,—Waldorf-Astoria, Jan. 11th.

RECEPTIONS *and* ENTERTAINMENTS

Bagby Musical Mornings.—Waldorf-Astoria, Dec. 12th, 19th and 29th.

Dick, Mrs. J. Henry.—Reception to introduce her daughter, Miss Julia A. Dick; at her residence, 20 East 53rd Street, on Dec. 10th.

Elizabethan Christmas Entertainment.—For Union Settlement; Plaza Hotel, Dec. 9th.

Equal Franchise Society Tableaux. — To be held at the Plaza Hotel, Jan. 11th.

Page-Brown, Mrs. A.—Reception to introduce her daughter, Miss Agnes Page-Brown; at the residence of Judge Roger A. Pryor, 3 West 69th Street, on Dec. 10th.

Wright, Mrs. Eben.—Reception to introduce her daughter, Miss Leta Pell Wright; at her residence, 10 West 53rd Street, on Dec. 10th.

Let Vogue do your Christmas shopping. See page Sixteen.



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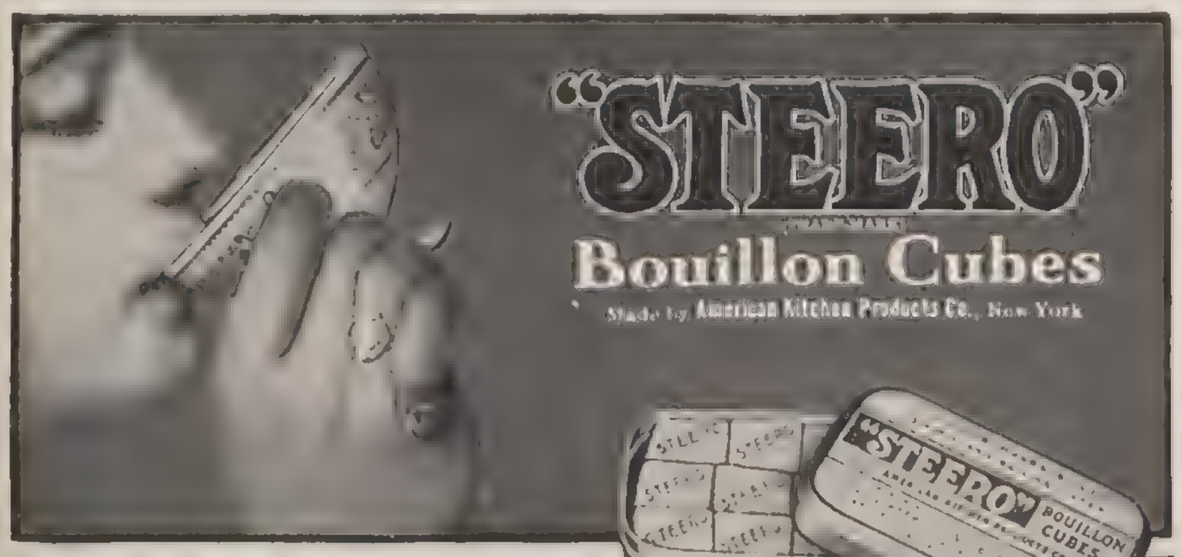
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Restored to its original beauty and freshness by ironing with a warm (not hot) iron. It appeals instantly to the woman who desires **STYLE** and **HIGHEST QUALITY** combined with **ECONOMY.** Every woman motorist knows that most automobile veils are **RUINED** after use in stormy weather.

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ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. Until Jan. 8th.

National Arts Club. Fourth annual of Arts and Crafts, under the auspices of the National Society of Craftsmen. Until Dec. 30th.

Brooklyn. 246 Fulton Street. Seventh annual of Ye Handicrafters Club. Until Dec. 30th.

Boston. 9 Park Street. Society of Arts and Crafts. Exhibition of silverware and jewelry. Until Dec. 31st.

Buffalo. Albright Art Gallery. Annual of Arts and Crafts of the Buffalo Society of Artists. Until Dec. 30th.

Minneapolis. Society of Fine Arts. Works by Minneapolis artists. During December.

Philadelphia. Pennsylvania Academy of Fine Arts. Eighth annual of the Philadelphia Water-Color Club. Until Dec. 18th.

Washington. Corcoran Gallery of Art. Third biennial exhibition of contemporary American oil paintings. Until Jan. 22nd.

Worcester. Art Museum. Paintings by Edward J. Steichen. Until Dec. 18th.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Twenty-sixth annual of the Architectural League of New York. Jan. 29th to Feb. 18th. Exhibits received Jan. 12th and 13th.

Knoedler's. Twelfth annual of the American Society of Miniature Painters. Jan. 14th to 28th. Exhibits received only on Jan. 7th.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Jan. 31st to Feb. 26th.

Boston. 9 Park Street. Society of Arts and Crafts. Leather work, Jan. 4th to 21st; woodwork, Jan. 25th to Feb. 4th; and copper, brass and pewter, Feb. 5th to 25th.

Minneapolis. Paintings of Egyptian scenes by Jules Guerin. During January.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and sixth annual of oil paintings and sculpture. Feb. 6th to Mar. 31st.

CONCERNING EXHIBITIONS

THE twenty-sixth annual exhibition of the Architectural League of New York will be held at the building of the American Fine Arts Society from Sunday, Jan. 29th, to Saturday, Feb. 18th, inclusive, the annual dinner of the League, and its private reception taking place on the evening of Jan. 27th and afternoon of Jan. 28th, respectively. Admission will be free on all days except Tuesdays and Thursdays, when 25 cents will be charged, and the hours will be from 10 A. M. to 6 P. M. and 8 P. M. to 10 P. M. on week days, and from 12 M. to 6. P. M. on Sundays. The last days for the reception of exhibits will be Jan. 12th and 13th, and on Feb. 1st, 8th and 15th there will be lectures open to the public.

The exhibition, which will be illustrative of architecture and the allied fine arts, will consist of drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting; sketches, models and finished examples of decorative and monumental sculpture; drawings and models of works in the decorative arts; and photographs of executed work in any of the above branches. Information as to conditions may be obtained from Mr. Stowe Phelps, secretary of the exhibition committee, No. 215 West 57th Street, as well as for those governing the award of the medal of honor for designs of buildings established by the New York Chapter of the American Institute of Architects, which last year was won by P. & M. Le Brun, for the Metropolitan Tower, New York; the award of the medal of honor for mural painters, established by the Architectural League, which was won last year by Kenyon Cox, and for the award of the medal of honor for sculptors, also established by the League, which was won in 1909 by J. Q. A. Ward, but not awarded last year.

In the competitions to be held under the auspices of the Architectural League for the Henry O. Avery prize of $50, presented by Mrs. Samuel P. Avery in memory of the late Henry O. Avery, and for a special prize of $300 for the best design submitted by an architect, sculptor and mural painter in collaboration, the subject will be a mural fountain to be designed with reference to being placed on the wall of a building, occupying a triangle formed by two converging streets—the width of the wall to be 25 feet; the hight 50 inches, and the composition to be treated architecturally, with sculpture and mosaics. The design is to be placed on a plaster background made at the scale of three-quarter inch to the foot and furnished to competitors by the League for $2, for which application should be made to the Secretary, 215 West 57th Street, and the architect is to display his design either in the flat or in the solid upon this background. The painter must apply his cartoon to it, and the sculptor must place his work in its proper relation to the whole, all at the same scale of three-quarter inch to the foot.

The judgment of the Committee of Awards will be based on the total effect of the design as a whole and the degree of successful collaboration of the competing groups, the Avery prize being awarded on the sculptural element in this program, and the award of the collaborative prize not rendering the work of the collaborating sculptor ineligible therefor. The committee for these awards will be composed of Francis C. Jones, H. J. Hardenbergh, E. K. Rossiter and A. A. Weinman.

The New York art season would not be complete without the annual display of charming winter landscapes by Walter T. Palmer, and this year's exhibition of some twenty recent works at the Folsom galleries was as appealing as usual. No other artist has quite equaled Mr. Palmer in the beautiful color effects of his snow scenes, and rarely does he depart from his chosen field, though one may usually find a few examples, such as his Twilight in the Adirondacks, shown in this collection.

Among the pictures in the exhibition of the Woman's Art Club of New York, at the galleries of Louis Katz, were examples by Miss Jane Peterson, Miss C. Williamson, Miss Georgia T. Fry, Miss M. O. Kobbe, Miss Mary Langtry, Mrs. Rhoda Holmes Nichols, Mrs. Emma T. Cooper and Miss Alithea H. Pratt. This exhibition is to be followed by one of works by Charles P. Gruppe, and then by displays of paintings by Bruce Crane, A. T. Millar, Arthur Holber, Paul Comoyer, W. S. Quinlan and Guy C. Wiggins, respectively.

At the Art Institute of Chicago the exhibition of china painting of the Atlan Club, which closed on Nov. 30, was followed by the annual exhibition of Arts and Crafts, and the annual show of the Chicago Ceramic Association on Dec. 6th. It is announced that the Institute has received, through purchase by The Friends of American Art, John W. Alexander's fine painting called Sunlight.

MISCELLANEOUS NOTES.

AMONG the year's acquisitions by the Worcester Museum, which include Italian Scene, by Lodewyk Tieling; Landscape with Cattle, by William Romeyn; In the Still Forest, by Alexander H. Wyant, and Winifred Dysart, by George H. Fuller, a particularly interesting one is The Bathers, by William Morris Hunt, or, to be more exact, the smaller and the more perfect of the two that have by many been considered his masterpieces. Excepting possibly his frescoes in the State House at Albany and his portrait of Chief Justice Shaw, this painting is certainly the best example of his work, and the Musuem is to be congratulated on its purchase.

There have been many deaths of noted artists within the past few months, the last being that of John La Farge, which occurred at the Butler Hospital, in Providence, R. I., on Nov. 14th. Mr. La Farge was born in New York in 1835, and early developed great talent, being taught by his grandfather at first, and then sent to Paris, where he studied in the studio of Conture. On his return to America he took up mural paintings, doing some work for Trinity Church, in Boston, and afterwards for St. Thomas' Church, New York; for the Church of the Ascension; for Memorial Hall, at Harvard University; for the Worcester Museum, etc. He was president of the Society of American Artists when it united with the Academy, president of the Society of Mural Painters and a member of many other clubs and societies.

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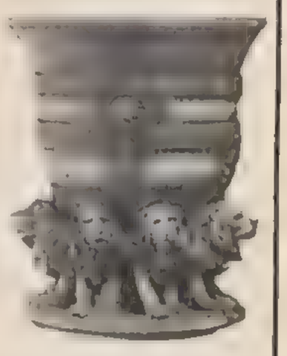


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The world's most famous toilet article.

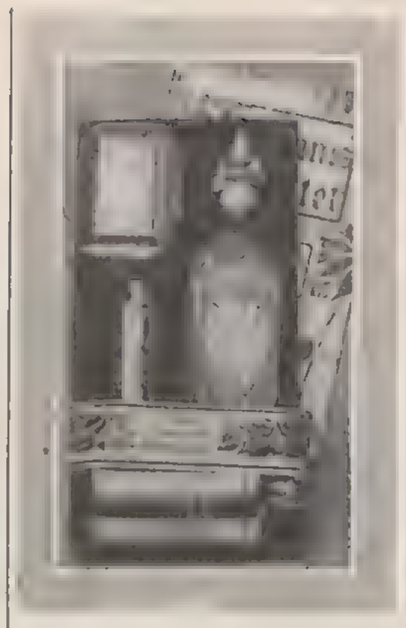
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A Christmas box of scents and powders, $1.60

ON HER DRESSING TABLE

THE gift box at the upper part of the page is a most useful and attractive one. It contains a large bottle of violet toilet water of delicate and lasting scent; one cake of excellent soap, in a plain nickel soap box—a box of excellent quality which will last for a long time; a box of dental powder, also in a nickel box, and a box of violet talcum powder (packed in a nickel case, too). These four articles are sold in a very pretty and artistic box, ten by five inches in size, covered with heavy paper in poinsetta design and coloring. The price for the box and its contents is $1.60.

Shown at the lower part of this page are four unusually fine toilet preparations, very attractively cased in a satin-lined box seven and a half inches square. The articles are a cake of pure olive oil soap of fragrant odor, very beneficial for the skin; a jar of massage cream of carefully chosen ingredients; an excellent and non-greasy face cream of a delicate odor, and an exquisite face powder daintily put up in a damask papered box to match the case. The price of this complete set is $2.

SMALL CONVENIENCES

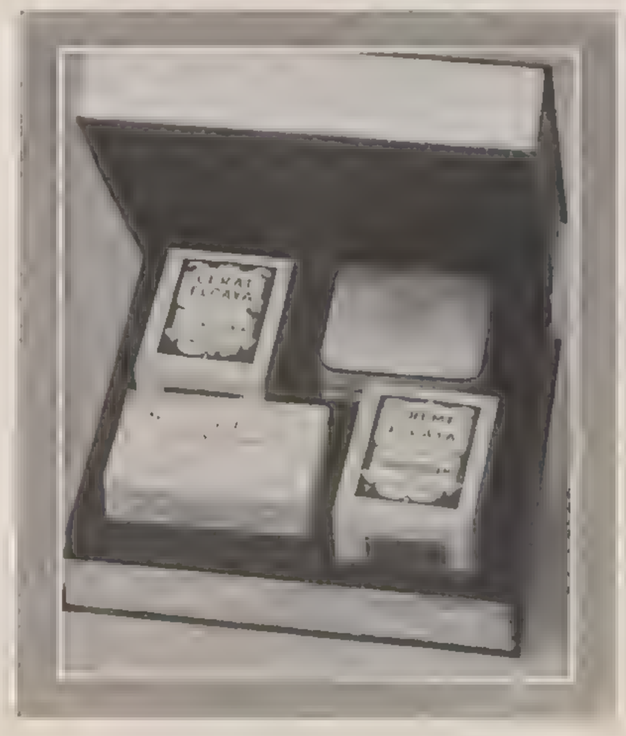
Among small conveniences, which should be hailed with delight, is a little invention sure to make a strong appeal because of its extreme practicality and the convenience which it affords. This is no more or less than a slipper holder of brass to be clasped over the brass supporting rod of a bed, near either the head or the foot, as may prove most convenient. In this holder one's bedroom slippers are kept when not in use, and anyone who has made vain search during the darkness of the night for a missing slipper, lost under the bed or kicked out of reach in going to rest, will at once see how comfortable it would be to have both close at hand, always in the same place and away from the dust of the floor in a neat little holder. The latter clasps flat on the side bar of the bed, and during the day is entirely hidden by the bedclothes which hang over it. Try it once and you will never want to be without it. One of the leading manufacturers of brass beds is making this a specialty and is selling it for $1.50, but the arrangement is such that it can be used equally well on a wooden bedstead of any style.

THE CHRISTMAS BOX AND SOME ADVICE

What is termed a "Christmas box" has been gotten up to serve as a useful present at this season of the year, and truly it would be most acceptable to many women whose gifts are wont to be far more extravagant in price, for $2 only is asked for this little box of useful toilet preparations. First among its contents is a cleansing cream to clear the skin, improve the texture, obliterate blackheads, pimples or chapped conditions and cleanse the pores. It is of light substance and spreads easily, being especially nice to use when coming in from the dusty streets, or whenever one has been exposed to extreme cold. A massage cream and flesh food is its accompaniment, this being put up in a similar case resembling aluminum, but of entirely different character. Wrinkles are mainly caused by a wasting of the allular tissue under the skin, and this cream is intended to supply the waste, nourish the skin, and prevent wrinkles for many years, besides lightening those already established. The third and last preparation is a fine, soft face powder, delicately perfumed and excellent in every particular. It leaves a beautiful effect on the skin and comes in three shades—white, pink and brunette. These are the three desirable accessories to be obtained for the price mentioned, and they come from a specialist who is well known and reliable. If one has need of some refining influence for the skin, a good toilet water is to be had to complete the set. The latter acts upon the pores in a gentle but persuasive manner, contracting them, and thus giving the skin a more dainty appearance. Price 60 cents a bottle. One last word anent the most potent usefulness of the first named cream—it is really invaluable in cleansing the face and throat before retiring, and one of the most stringent rules in keeping the skin in good condition is to cleanse it when going to rest, so that the many little pores can do their work properly and also that the skin made less pliable, by dust or powder or cosmetics of any kind, shall not fall into lines during sleep. The face should always be perfectly clean when retiring, and by far the best means for this purpose is a good cream such as that in question. It is positively guaranteed not to promote a growth of hair, and costs 75 cents if bought separately.

THE MINIATURE EDITION

All sorts of useful toilet articles are now put up in diminutive form, as though the entire feminine population intended to live on the wing from now henceforth, or else contemplated residence in the most restricted of apartments. They have their convenience, however, and seem to take extremely well, so the latest addition to an already lengthy list is sure of approval. This is a tube of nail paste selling for 50 cents, and naturally very compact in form. The polish given is not too glossy, and has the merit of being exceptionally lasting—no buffer is needed, as the necessary rubbing can be done with the palm of the hand.



Fine cream, soap and powder are put up in this attractive box at $2

A TOOTH SOAP

Another nice little package holds tooth soap, and also comes in a tube. The price is 35 cents, and the taste left in the mouth is most agreeable and refreshing. The gums derive especial benefit by its use, as it has a firming effect on the latter and prevents a too sensitive condition liable to end in laceration when brushed.

Among silver articles there are powder holders for $2.25 and fountain pen holders at $1.75.

COLGATE'S
CASHMERE
BOUQUET
TALC
POWDER

is the daintiest, as it is the most useful of toilet articles.

Its soft, smooth feel on your skin is only equalled by the healing effect of its sanative ingredients.

You can be assured that in enjoying this exquisitely perfumed powder you are getting all the skin-health and comfort that a talcum powder makes possible.

A dainty VOGUE package of Colgate's Dental Cream, Cashmere Bouquet Talc Powder and Toilet Soap will be sent you on receipt of 12 cents in stamps.

Colgate & Co., Dept. 45
199 Fulton St. New York

Let Vogue do your Christmas shopping. See page Sixteen.

Andrew Alexander

Sixth Ave., at 19th Street, New York

WOMEN'S SLIPPERS



The most comprehensive stock in America is here to choose from, and slippers from this house are always acceptable gifts.

Every need has been anticipated, usually in several grades. There are more than fifty styles of dress slippers at $5, including gold and silver cloth, velvet in eight colors, satin in the delicate evening shades, bronze, black and colored kid and patent leather.

Slippers may be ordered by mail with entire satisfaction. We deliver free all orders of Five dollars or more.

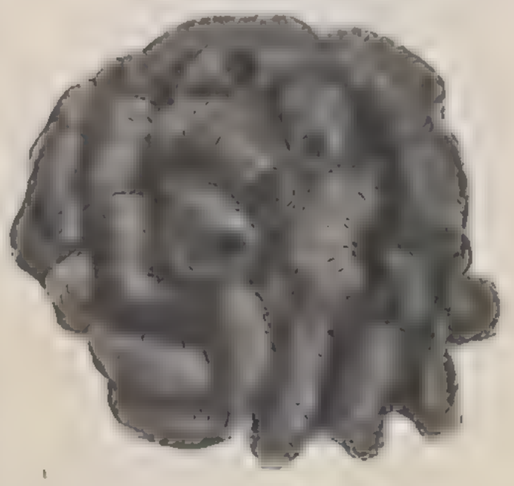
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The lacings, at the back only, contribute largely to the comfort of the wearer.

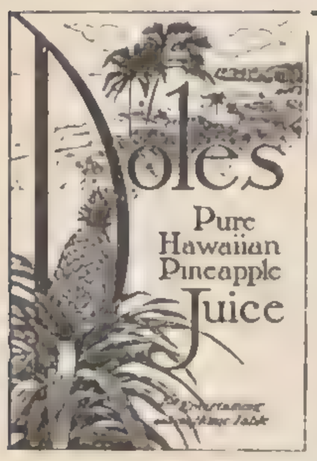
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Illustrated booklet No. 14 and photographs sent on receipt of a 2-cent stamp

BERTHE MAY

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The Most Healthful and Delightful all-the-year-round drink in the World.

James D. Dole

BE SURE THIS NAME IN RED IS ON THE LABEL

James D. Dole stands at the head of the pineapple business of the world, and his signature on the label of any pineapple product guarantees its purity and quality.

Dole's Pineapple Juice is pressed from the same sort of fruit which you have enjoyed as canned Hawaiian Pineapple. It contains no added sugar, water, preservative or anything. It is non-alcoholic, of course.

The finest table beverage. An excellent base for punches, ices, etc. A most HEALTHFUL beverage. Prescribed by physicians in throat and stomach troubles. A delightful drink during fever convalescence. Try it for seasickness.

Drink Dole's Pure Hawaiian Pineapple Juice

The Drink Delightful

Drink it Pure and Very Cold—

For Breakfast or before it, instead of fruit.

For Lunch with plain or salted biscuit, cheese straws, etc.

At the Soda Fountain plain or in iced tea instead of lemon.



For Dinner as an appetizer, or with the meal.

At Bedtime a delightful "night cap."

Drink it Hot—

in Russian tea slice of lemon; in place of usual or instead of hot lemonade — 3-5 Dole's Juice to 2-5 boiling water poured over a little sugar.



Your Grocer, Druggist or the Soda Fountain should have it—if not, send us their names and your address and ge our useful booklet.

HAWAIIAN PINEAPPLE PRODUCTS CO., Limited
112 Market St., San Francisco, Cal.

The VOGUE READERS CORRESPONDENCE SERVICE

THIS department is the outgrowth of the Answers to Correspondents columns—a feature of Vogue which has been helpful to a great number of its readers, and which now invites you to take advantage of its enlarged equipment. On questions of dress, etiquette, social convention, schools, smart equipments, entertaining and purchasing, Vogue stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service.

DO you realize how much time and fatigue you can save when there arises some question of dress, of etiquette, or of where to buy this or that, if you will simply make use of Vogue's Correspondence Service instead of spending hours, and perhaps days, in finding out for yourself? Vogue believes that this Service is going to be of vast help to its readers and that it is going to do much toward making the magazine what it aims to be—invaluable as an adviser and friend.

UP to a certain point questions will be answered without charge. Some letters which the bureau receives, however, often call for several days of careful research, and for these a nominal sum will be asked. Here are the rules:

1 Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.

2 Answers to questions of limited length which do not call for an immediate reply will be published in Vogue, at its convenience and without charge.

3 Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.

4 Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee $2.

A The right to decline to answer is in all cases reserved to Vogue.

B The writer's full name and address must accompany all questions asked.

C A stamped and addressed envelope must accompany all questions to be answered by mail.

D Correspondents will please write on one side of their letter paper only.

Address
READERS' CORRESPONDENCE SERVICE
THE VOGUE COMPANY
443 FOURTH AVENUE
NEW YORK CITY

TO K. F.

WILL you please send me address where I can obtain words, music and directions for teaching or learning the Morris dancing and folk song as mentioned in Vogue, October 15th, page 98. I have been studying and teaching the foreign folk work in my school work and club work.

Ans.—If you desire to perfect yourself in Morris dancing in the most thorough way possible, we advise that you attend the folk festival next summer at Stratford - on - Avon, where annually especial and generous provision is made for those who desire to teach the folk song and dance. Over two hundred elementary school teachers availed themselves of the opportunity this year, at an expense for board and lodging for the week of only one pound twelve and sixpence, this modest sum also entitling them to class attendance every morning. They were also furnished with tickets for all the performances of the plays at the Memorial Theatre at Stratford-on-Avon—seven or eight—during the week they were there, and excursions were arranged for them to Kenilworth and other places in the neighborhood.

These dancing and folk song competitions which are from now on to be an annual event at Stratford, are all part of a country-wide movement in England and not, as with us, merely the outcome of local efforts on the part of a few enthusiasts here and there. The so-called Morris dance is a revival of a dance, the measures of which were trod by many thousands of English villagers years and years ago; it is indubitably a folk dance. There is a distinctive dress for it—the girls appearing in country gowns with sun bonnets and white aprons, and the men wearing among other ornamental things, jingling anklets, white shirts and ribbon-bedecked tall hats.

This Stratford-on-Avon folk festival is the only source known to us where opportunity for thorough preparation in Morris dancing is offered to those who intend to instruct others in it. The prestige it will give any teacher to study these English folk songs and dances at the fountain head and under the exceptional circumstances offered by a combination of class instruction and opportunity for observing the competitive singing and dancing which are participated in by villagers and town people from all over England, will impart an authority and distinction to the actual work of teaching that could not possibly be acquired from text books, supposing these to exist.

A letter on the subject of the festival for 1911 addressed to Trustees of the Memorial Theatre at Stratford-on-Avon, England, will doubtless bring you information that you can turn to good account.

TO K. E.

PLEASE give some idea as to how a young nursemaid of seventeen years should dress for home and street. Tell me what kind of aprons, cuffs, collars and caps are required.

Ans. — The correct uniform consists of plain house dresses of chambray or other wash material in white, light blue or pink, with a plain white linen collar and cuffs and a large plain white apron. Sometimes a round mob cap is worn by a nurse, but caps are not generally worn unless the nurse is trained, when a trained nurse's uniform is worn.

For outdoor wear there is a long ulster completely covering the dress, and another style with a shoulder cape. Dark navy blue and gray are good colors for these, and with them is worn a small bonnet to match, trimmed with black velvet, and sometimes strings of white lawn. If preferred, a tailor suit of cheviot or serge with a hip-length coat may be worn.

Linen collar and cuff sets are always plain, the collar being a deep band fastening in the back and deep white cuffs.

Vogue illustrated these models in the Children's Number.

TO G. E.

WHERE a wedding announcement is sent out by a father whose daughter has been married, and who will live in another State, is it proper to enclose an "At home" card saying where the bride and groom will reside?

Ans.—Under the circumstances it would be perfectly correct to include "At home" cards in the wedding announcement. This is very often done where the bride and groom are not to live in the city in which the wedding took place.

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(Executed on Linen Canvas)

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THE AGE OF INNOCENCE
Executed on canvas,—exact size of original
Sir Joshua Reynolds, B-1732, D-1792

This best loved subject of the early English school is the first of a series of seven old masters representative of the seven great schools of Europe, all unpurchasable for any amount of money.

These reproductions are being endorsed and adopted by the leading art schools and museums of the world.

"The Age of Innocence" now ready for delivery measures 25x30 inches (the exact size of the original), and the price is $40.00. The edition is limited; a large proportion has been subscribed for already.

SENT FREE upon request, Book F, illustrating the seven old masters and describing the collection. For 10c additional an exact miniature reproduction of "The Age of Innocence," 6x7¼ inches, will be sent while the edition lasts. Schools, libraries and museums, write for special educational offer.

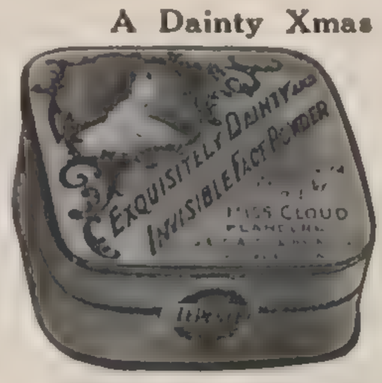
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A Dainty Xmas Gift



for any woman who values her complexion. I am packing my three famous complexion beautifiers in a handsome Christmas box and will send it prepaid to any address for $2.00. It contains

Antoinette Cleansing Cream
Massage Cream and Flesh Food:
Le Perle Face Powder

These have become necessities to thousands throughout the country. Perfectly pure and dainty. Will not promote a growth of hair. Booklet free.

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The Smart Calling Card
favored by society leaders here and abroad is engraved in
Shaded Old English
Send money order for $2.50 and we will engrave your name (one line) and 50 cards in this style. Samples of all styles sent on request.
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Philadelphia's Leading Society Stationers
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Let Vogue do your Christmas shopping. See page Sixteen.

A. F. JAMMES

The Unique Paris Shop
has removed and is now located at
428 FIFTH AVENUE
between 38th and 39th Streets.

By special arrangement we receive every week direct from Paris all the latest Novelties in

Simili Diamonds and Perles Electra

These artificially constructed stones are now conceded the nearest approach to real gems ever produced.
The exquisite taste of our selections, the variety of our assortment and the true and real French make and finish give to each one of our articles that cachet and air Parisian that can only be found in the French capital.
Our models and designs in the following Novelties are positively unique and exclusive and solely imported and retailed by us:

Lorgnette Chains
For street or evening wear.
Disque Pendants
Worn with all toilettes.
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For decolette gowns and carriage dresses.
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Indispensable for every occasion.
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For the smart headgear of the woman of taste and refinement.
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From the masters of the Parisian coiffure.

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Sole depot for the celebrated Exquisia Perfumes. Violet Exquisia Sachets and Extracts. Veloutine Exquisia. Toilet Water Exquisia.

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ALL STYLES AND ALL PRICES 25c to $5.00

The Junoform is an exact reproduction of Nature. Made of soft, yielding material and moulded upon a correct model of a perfectly developed bust. It is the

PERFECT BUST FORM

No steels, bones or wires to give it shape. Pin punctures can not harm it. Worn with or without corset. The Junoform produces the effect of a naturally well-rounded bust *without exaggeration*. It "breathes" naturally. Startlingly life-like. Impervious to perspiration; odorless and ideally comfortable. Absolutely undetectable. Can be worn under the sheerest shirtwaist or with decollete gowns.
Write for booklet and a copy of "The Junoform Girl." Please mention the name of your dealer when you write.

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A Martin & Martin Model

Black Russia calf common sense walking boot—low heel—good arch—hand made.

PRICE NINE DOLLARS

We call especial attention at this time to our facilities for furnishing evening slippers to order in all materials.
The service of the Martin & Martin boot shops in

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will be a revelation to you, if you have not tried it. We invite you to acquaint yourself with the facts, whether intending to purchase now or not. You may call in person, or by post.
While we make shoes to order, we want you especially to know about our unique service in ready-to-wear shoes of custom quality and correctness, made by hand over custom lasts.
These are the only shops in America selling hand made shoes exclusively.
Let us send you photographs of the season's models.
By furnishing the usual commercial references you may open a charge account.

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French calf walking boot---heavy single sole---flat last---narrow toe---bench made.

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CHRISTMAS NOVELTIES

Dainty Envelopes filled with sachet -	25, 35 cents
Satin Envelopes filled with sachet - - -	$2.00
Satin Squares, hand embroidered and filled with sachet,	2.50
Imported Long Ties, gold braid and ribbon roses, very new and chic - - - - -	3.00

Other Neckwear from **$1.50** up.

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Intending purchasers of a *strictly first-class* Piano should not fail to examine the merits of

THE WORLD RENOWNED

SOHMER

It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequaled durability, elegance of design and finish. Catalogue mailed on application.

The SOHMER CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties

Sohmer & Company
315 5th Ave. Cor. 32d St., **New York**

Let Vogue do your Christmas shopping. See page Sixteen.

Ward Off One Winter Worry



Tender skins are easily affected by cold. The beauty of the fairest woman passes with her complexion. Keep beautiful by using

Dr. T. Felix Gouraud's

Oriental Cream

Regular application will prevent wind-chap and all other ill effects of winter weather.

For the last half century *Oriental Cream* has benefited thousands of discerning women the world over. Order a bottle to-day.

Price $1.50 per bottle

For sale by every good druggist and department store, or sent on receipt of price.

Poor soap ruins a good complexion. It also destroys the effect of any preparation used to preserve and beautify the skin. Free yourself from all soap troubles by using

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Medicated Soap

This soap, by itself, preserves the complexion; but used with

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it produces exceptionally good results. It is invaluable to every woman who wishes to appear her best throughout the year.

Price 35c per cake

At best dealers, or by mail.

Send your address and 10c in stamps for *Gouraud's Oriental Beauty Leaves*—a convenient little book of perfumed powder leaves, either white or flesh color. This little article will enable you to look clean and fresh after a journey, or in any emergency.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

MUSIC

(*Continued on page* 64.)

more than one or two further presentations, if, indeed, it is ever given again.

Caruso, in the rôle of *Renaud,* the crusader, had scant opportunity for the sensational singing which has made him the idol of the operatic public. Amato, too, was similarly handicapped, and with the exception of two numbers, one of them a duet, none of the other principals, including Fremstad, Homer, Gilly, Maubourg and Gluck, were given the chance to gain effects possible in operas of modern character. Though the playing of the orchestra was admirable from every viewpoint and the singing of the chorus almost equally good, there was little in the musically dry score permitting Director Toscanini to secure the contrasts or build the climaxes for which he is distinguished. It is a long time since we have had such a tiresome opera as "Armide."

"Aida," sung on the third night following the Metropolitan's opening, attracted an audience nearly as large and fashionable as that which heard "Armide," and with Caruso in perfect voice, Destinn at her best and Amato and Homer singing as well as they ever sang, there was enough enthusiasm to make up for that lacking on the previous occasion. "Die Walkure" and "Tannhauser," both given during the first week, were splendidly presented, the latter opera, with Slezak, Morena, Fremstad, Soomer and Hinckley, calling for special praise. In the former a new soprano, Lucie Weidt, of the Vienna Opera House, made her American début as *Brunnhilde,* and though she revealed a fine voice and evidences of correct training, she lacked the dramatic equipment to make her portrayal of the rôle in any way impressive. "Madame Butterfly," given at the Saturday matinee of the Metropolitan's first week, attracted a larger gathering than the season's premier, and Geraldine Farrar proved, as always, appealing in the part of *Cio-Cio-San.*

Miss Farrar appears in better voice than ever, but she still persists in occasionally singing out of tune. Ricardo Martin, as *Pinkerton,* has taken on flesh, and his enunciation, never distinct, has deteriorated. Scotti, as *Sharpless,* is the same finished artist we have always known, despite the worn quality of his voice, which is no longer fresh. "Boheme," with Jadlowker, Farrar, Alten and Scotti; "La Gioconda," in which Caruso, Destinn, Amato and Homer sang; "Parsifal," with Fremstad, Burrian, Amato, Witherspoon, Goritz and Hinshaw; "Rigoletto," in which Mme. Melba made her reappearance at the Metropolitan after a long absence, and which brought Maurice Renaud and Florencio Consantino there for the first time; "Cavalleria Rusticana" and "I Pagliacci," with Destinn, Martin, Wickham and Gilly in the former and Caruso, Amato, Alten and Gilly in the latter, and "Die Wulkure" with the cast practically the same as at its first performance, made up the operas for the second week, ending November 26th.

Thus far there has been nothing superior to the operas we have had in other years, though there may be a different story to tell after all the novelties have been given. The arrival of Giacomo Puccini, who came to supervise the first production on any stage of his "The Girl of the Golden West," caused a stir in musical circles, and before the great composer returns to Italy he expects to find another libretto for his next opera, which he asserts will be comic.

Alas poor Mascagni! Instead of coming to this country in time to direct the rehearsals and first performances of his new opera, "Ysobel," which was to have had its introduction to the public at the New Theatre on November 21st, he has upset all plans made for its launching and caused its indefinite postponement. At the time of going to press it was stated that delays in finishing the score alone deferred the première, and this excuse, perhaps, is as good as any. Bessie Abbot, who was engaged to create the leading rôle, reached here several weeks ago, but she has had to wait patiently, like the public, for developments. Messrs. Liebler & Company, managers of the project, state that the production will be made shortly, and the musical public hopes the announcement will bear fruit, now that Mascagni is on his way to America.

The past two weeks have brought concerts and recitals in plenty to New York. On the evening of December 1st the Russian Symphony Orchestra, under Modest Altschuler, gave its second concert of the season, when it strengthened the good impression made at the opening of the series. Kathleen Parlow, a Canadian violiniste, who has won no little distinction in England, made her American début on that occasion. The orchestra, which is playing with more finish and tonal smoothness this season than at any other time during its eight years of existence, contributed its share to the evening's entertainment, in which another orchestral novelty was forthcoming.

The regular concerts of both the Philharmonic and the New York Symphony Orchestras, under the respective conductorships of Gustav Mahler and Walter Damrosch, have been of sterling worth, and the first programme of the Volpe Symphony Orchestra, on December 4th, in Carnegie Hall, was creditable in every way. This last organization is composed of fine material that is doing splendid work in a good cause. Arnold Volpe is a musician of sound attainments and the support given his undertaking is genuinely deserved.

A young pianiste, Hattie Schoider, made her bow to a New York audience on the evening of December 1st in Mendelssohn Hall, where a large audience greeted her appearance and that of her younger sister, whose skill as a 'cello player has won praise from many communities. Josef Hofmann, playing his third recital of the season in Carnegie Hall on the afternoon of December 3rd, drew a gathering quite as numerous as the others that applauded his superlative abilities. The Barrere Ensemble, which made such a favorable impression at its appearances last year, gave the first concert of its series a few evenings ago and enhanced the favorable impression made less than a year ago, both for the compositions offered and the manner in which they were played.

The Young People's Symphony Concert, with W. Dalton-Baker, the English baritone, as soloist, gave its opening concert in Carnegie Hall with its usual success, and the New York Oratorio Society, another Damrosch musical organization, was heard in "Missa Solemnis," with competent soloists, on December 6th. The Flonzaley Quartet, which is rapidly reaching a position permitting it to be considered one of the first two string quartets of this country, played with rare finish in Mendelssohn Hall on December 6th, where the Kneisel Quartet did its usual superlative work a few evenings later.

Ellen Langdon, soprano, and Frances de Villa Ball, pianiste, gave a concert in Mendelssohn Hall early in December, and Edith Thompson and M. Sokoloff, the former a pianiste, the latter first violin of the Russian Symphony Orchestra, were heard in concert on the fifteenth of this month. The two concerts by the Boston Symphony Orchestra completed the liberal supply of musical entertainments given during the two weeks just closed.

AS SEEN *by* HIM

(*Continued from page* 30.)

opera, a series of smart tableaux or a dance to follow.

MISS "HOOFA" AND LADY ALGY

In fact, a month of the season is about as much as I can stand. I then go away for a week or more and try to pick up the fag end of it. We have given up trying to do something a little bit out of the ordinary, and we go through the old routine, with the satisfaction, at least, that it is conventional and all right. Some one in the beginning of the season tried the dansant—not new, but a pleasant departure for young people—as a débutante entertainment. At the wedding of the Misses Houghton, a double affair, one becoming Mrs. Ellis and the other Mrs. Gales, the bridegrooms were best men, one for the other. This was all the month of November brought as distinct notes in novelties. We have had many English celebrities with us. The gracious Lady "Algy" Gordon-Lennox has been among the number, and Miss "Hoofa" Williams has been stopping with Mrs. Ben Guinness. Miss Williams is a type of the pretty English girl.



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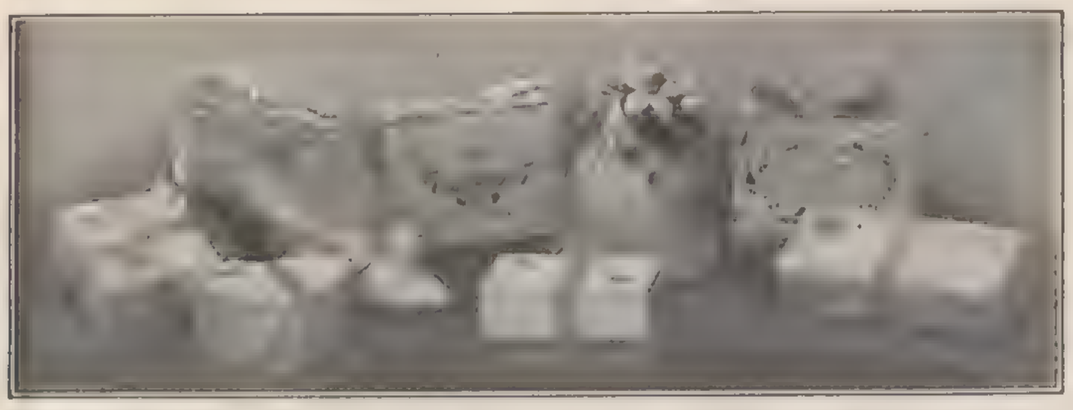
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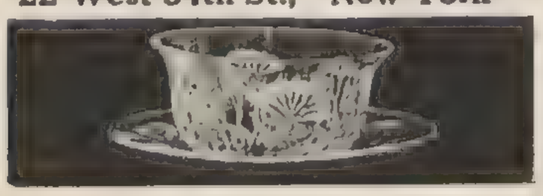
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A DISCUSSION *of the* PRODUCTION *of the* BLUE BIRD

(*Continued from page* 58.)

see him again" cries the first. "I shall be alone down there!" cries the other. "That does not concern me—make your complaints to Life if you will!" "Give me a sign! How shall I know you when I come?" cries the one who is left behind. "I shall always love you. You will know me. I shall be the saddest soul on earth!" The boat sails away through the sunrise glow, and, before the winged gates close, paens of sounding music rise up from below. "What are those voices?" asks Tyltyl. And Light answers, "It is the Song of the Mothers coming to meet them!"

THE END OF THE SEARCH

Thus the search for the Bluebird, through the Land of Remembrance, into the Palace of Night, in the Forest and the Cemetery, and even unto the Land of the Future, has resulted apparently in failure. The children and Light stand in the gray dawn without the wood-cutter's cottage. Light is sad, and so are the children, but they have done their best. The year is up, and Fairy Berylune will come and demand the Bluebird. "But is it my fault," says Tyltyl, "if they change their color or die, as soon as I have them?" Bread returns his empty cage, and he and his comrades all crowd to say "Good-bye." "I shall always be Man's best and oldest friend," says Bread, "even though I may not speak." Fire burns the tips of their noses when he embraces them, and Water dissolves into tears and threatens to drown the children and melt Sugar entirely. Sugar says tears are contrary to his temperament, but his presence will always help to sweeten their existence. The Cat and the Dog are still fighting, but they, too, must bid the children adieu. The Dog is overwhelmed with grief at the parting; he will do anything to be permitted still to speak, everything; he will even show them that he can obey, by—kissing the Cat! The Cat gives a final spit! and assures the children, hypocritically, that he will always love them "as much as they deserve." Light enfolds them in her arms and bids them remember she is always at the service of Man. The window opens, and the children jump gladly into their home again, while the Dog throws himself against the closed shutters and lifts his voice in sorrowful wailing.

THE AWAKENING

For the last scene we find ourselves back again in the dim light of the cottage living-room. The children are asleep in bed, and Mother Tyl throws open the shutters to the daylight, and hastens to bid them dress. "Is that you, Light?" says Tyltyl. "Light! Of course it is light. It's nearly eight o'clock!" "Why, it's Mother! Oh, Mother! How glad I am to see you again!" Mytyl and Tyltyl, dressing quickly, chatter of fairies and journeys and of their dead brothers and sisters, until Mother Tyl thinks the fever has them, and weepingly assures Father Tyl that they are going just as the others did. In the midst of his "Pooh! Poohs!" in comes, hobbling on her stick, poor old Neighbor Berlingot, begging for a little fire to start her soup kettle. "Why, its the Fairy Berylune! Good morning, Mrs. Fairy Berylune. We couldn't find the Bluebird." "Bery—, Bery—what? Don't you know your old Neighbor Berlingot?" "Oh! the children are queer in their heads this morning, Mrs. Berlingot. Don't notice them. How is your little girl this morning?" "Oh, very bad, very bad! She can't get up this morning. The doctor says it's her nerves. She wants the strangest things! The queerest ideas she has, and there's no satisfying her." "Is she still begging for Tyltyl's bird? Now, Tyltyl, you have not looked at it for days. And she's dying of desire for it." "My bird! Of course. Why, Mytyl, the cage is just like the one Bread carried. Why, *it's blue!* Why it didn't look like that when I left. We've been searching everywhere for it, and here it was at home all the time. What will Light say to that! Here it is, Mrs. Berlingot. It isn't quite as blue as it ought to be, *yet*, but it will be. Take it quickly home, or it will change its color."

Then the children dance about gayly, saying "Good morning" to the Fire in the hearth and the Water in the faucet, and exclaiming, "How beautiful it is! How beautiful! Everything at home looks so shiney and gay!" And here comes the neighbor's little, golden-haired, lily-fair daughter. A miracle! Actually dancing with joy, and huggings Tyltyl's dove. "Why, she looks like Light!" exclaims Mytyl. "She's ever so much littler! But she'll grow!" "Is the bird blue enough?" asks Tyltyl. "I have seen very much bluer ones, but when they are very, very blue, it's very hard to catch them!" "Have you given it anything to eat? It eats seeds and grain and bugs—let me show you"; but in striving to take the bird, it flutters upward and flies out of the door. The little maid bursts into tears. "Don't cry," says Tyltyl, "I'll catch it again for you." He advances to the footlights and addresses the audience. "If any of you find it, you will give it back to us, won't you? We need it for our Happiness."

E. M. M.

WHAT THEY WORE AT *the* HORSE SHOW

(*Continued from page* 25)

and the humble old raccoon skin that formerly hung by the cabin door of the traditional Arkansas traveler has developed into the favorite pelt of the petted darlings of society. In fact, there is nothing smarter than raccoon fur, and a raccoon toque is the acme of style. Even the black-and-white civet cat is not despised, but warms the throat and hands of the daintiest dames. Far more original, however, than anything in fur, was a large muff and collarette made of gray-and-white gull plumage, combined with gray chiffon; and also the grebe bandings, shaded from white to brown, that adorned a sealskin coat. With the seagull fantasy was worn a hat with gray Pocahontas feathers, and touches of old-blue velvet.

COSTUMES IN GOOD TASTE

The good taste shown by the smartly gowned women in the boxes, the seats above them, and even the promenade, has dignified this latest Horse Show into a most interesting display of clothes. Leaving extremes out of the question, the present styles are deemed sensible and altogether attractive. The skirt of medium width is both practical and graceful, and many of the hats are fascinating adjuncts of the silhouette. Elaborate dress—décolletée or otherwise—was the order of the evening sessions, enveloped always in wraps of great elegance, in color and fabric. There is no hard-and-fast rule, however, for the Horse Show costume, and its absolute independence in this regard, commends the occasion.

SOME PARIS GOWNS

Apropos of Paris finery, Miss Vivien Gould—one of this season's debutantes—wore a charming gown of pale gray with silver net on Thursday evening. Mrs. James Speyer, recently returned from Europe, was in stunning black and white. Mrs. Joseph Widener, also, was in light-blue chiffon with white net, pailletted in gold, and a large black velvet hat massed with white ospreys resembling a cloud on the side.

But it is futile to particularize when there were so many lovely faces, and so many beautiful hats and gowns and wraps. Mingled in the throng was always the brilliant scarlet and gold lace of the foreign officers and the bright hunting-coats of the riders, which, with the pretty decorations of the Garden, made an effect not soon to be forgotten. An orchestra was there, too, but it was not heard often enough to interfere with the gossip of the boxes.

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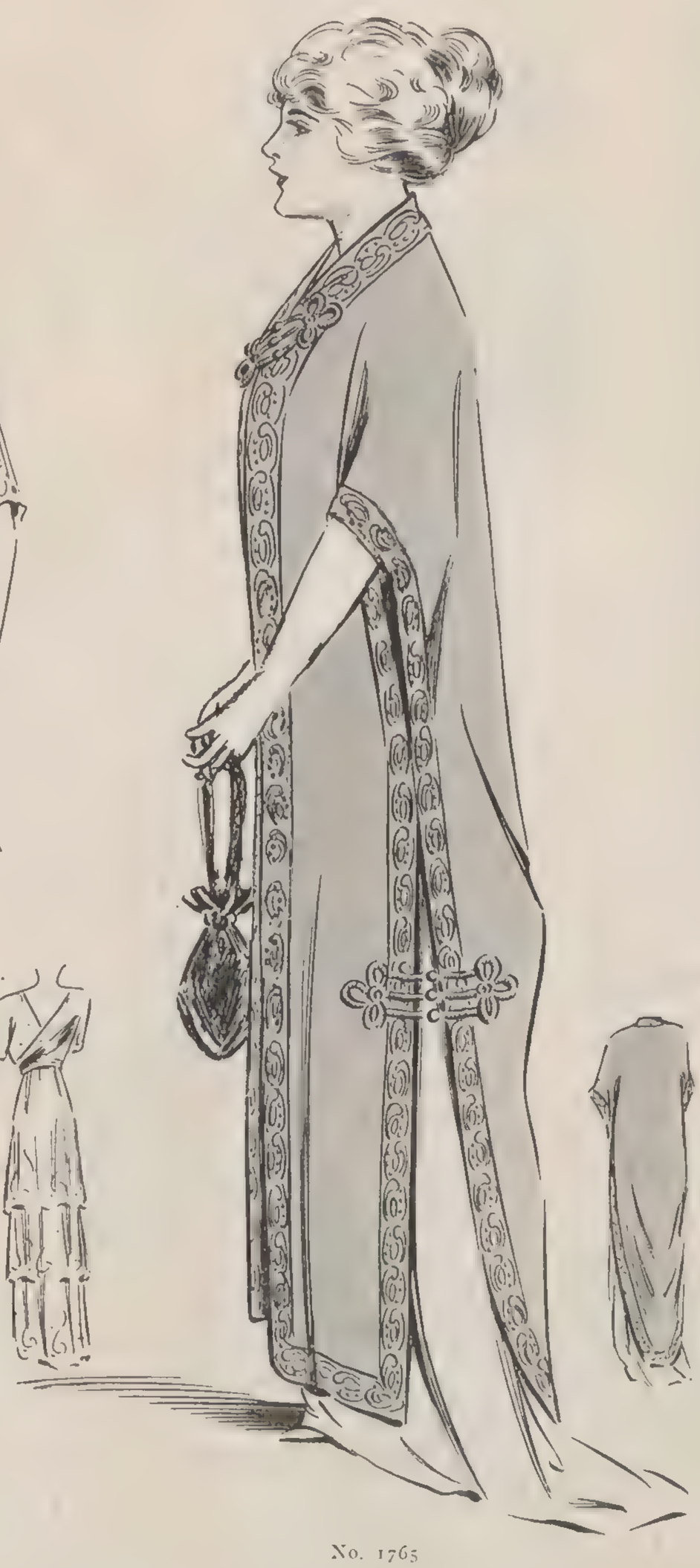
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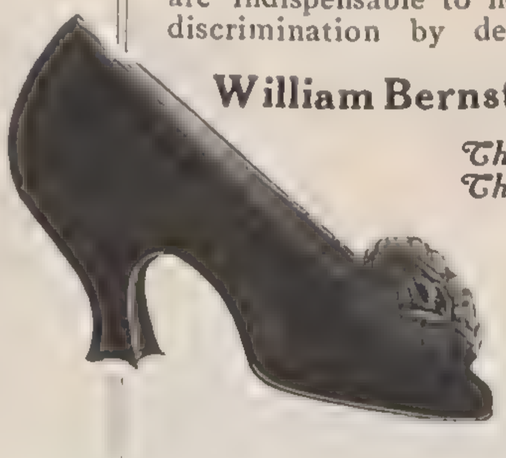
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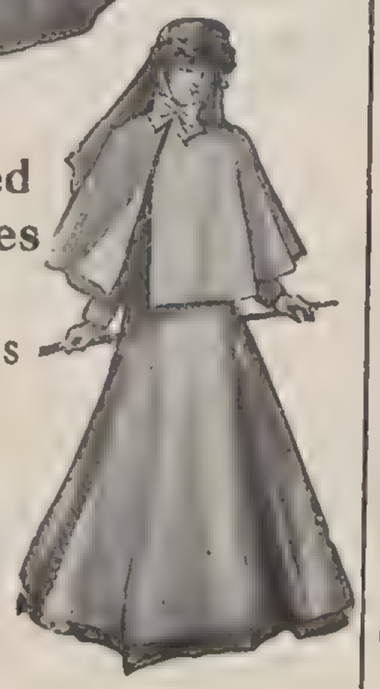
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THE SKIRTED CORSET

In it you can sit, bend or ride with equal facility, ease and grace. The POMEROY intersecting elastic laces make all the difference.

To Order Only

Call at any of our parlors, or write for illustrated booklet.

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825 Broad Street, Newark
389 Main Street, Springfield, Mass.

34 East 23d St., New York

Let Vogue do your Christmas shopping. See page Sixteen.



722
Price 25c.
Front 2¼ in.
Sizes 12 to 14.

A Smart Collar for Winter Wear



Jabot No. 7376—of hand run Lierre lace and shirred messaline ribbon in white, black and colors. Price **$1.00**



Jabot No. 7375—of hand run Lierre lace with dainty ribbon effect in white, black and colors. Price **50c.**

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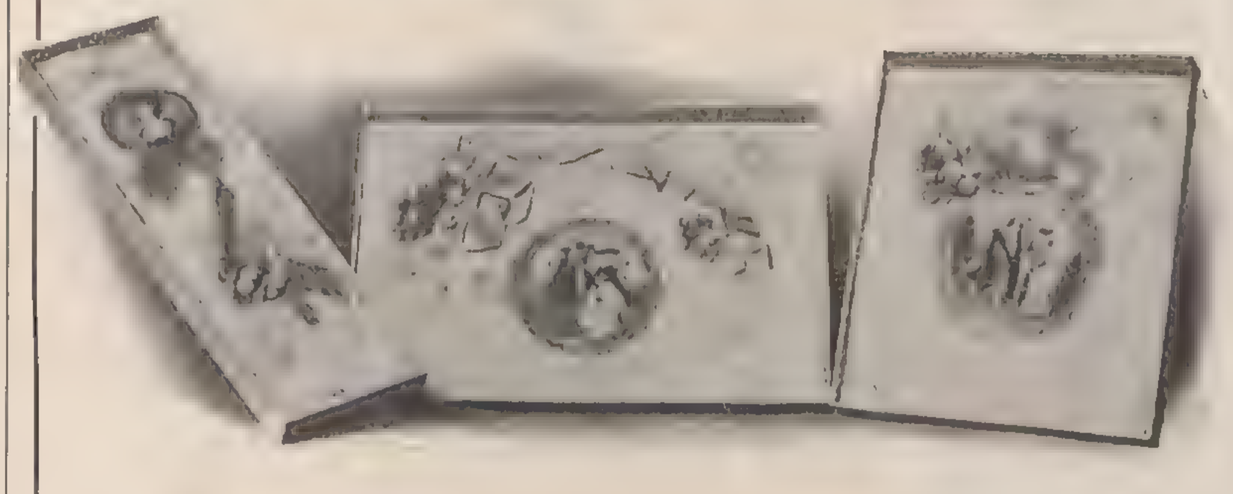
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Collars
Women's Tailored Collars.

If your dealer does not handle Slater goods write us. All inquiries answered same day as received.

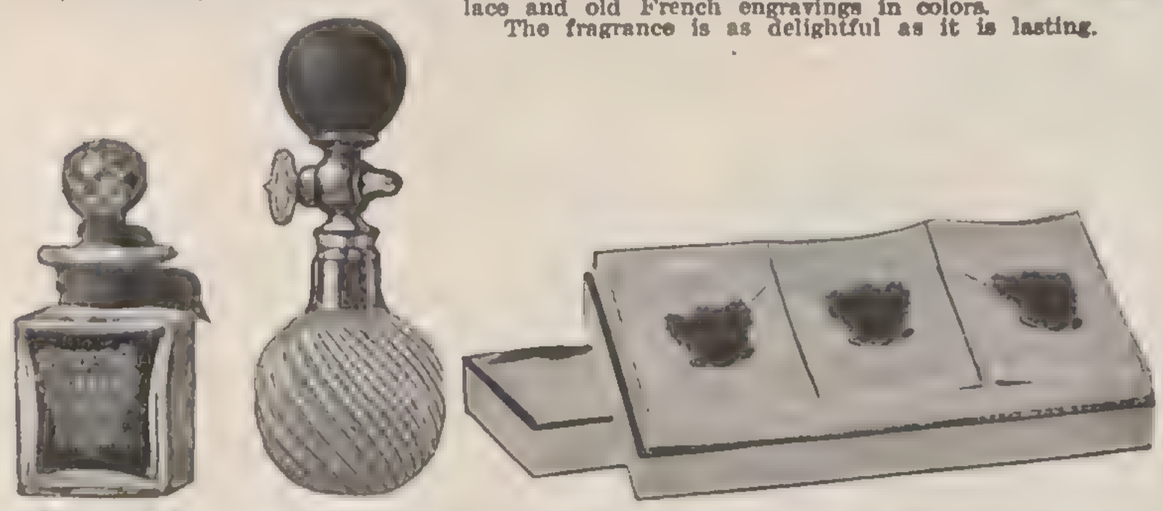
SLATER, APPLE & CO.
28 East 22nd St., New York

Christmas Gifts from Darsy



For Gloves $7.50 — For Scarfs and Veils $12.50 — For Handkerchiefs $10.50

Nothing could be more beautiful than our dainty Pompadour Sachets for gloves, scarfs, veils, etc. They are made in the most exquisite silks, adorned with ribbon flowers, gold lace and old French engravings in colors.
The fragrance is as delightful as it is lasting.



Flacon, $5.00 By mail, $5.10 — Pocket Atomizer, $1.00 By mail, $1.07 — Box of 5 Sachets, $8.00 By mail, $8.10

The Darsy Perfumes are exquisite and delightful, and the cut glass flacons an added attraction.
The Pocket Atomizer is very convenient when traveling, and can be filled with any of our Perfumes for $1.50 extra.
The dainty white and gilt Box containing 5 Sachets Signet is very attractive, the Sachets being made of white satin with gold seal.
Choice of Darsy Perfumes: Rose, Bouquet, Oeillet, Violette.
The Rose and Bouquet are especially suitable for Sachets.

V. Darsy, 4 W. 40th St., Dept. V, New York

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PEARLS

Just received from our Paris factory first importation of new quality **Frederic's Famous Fishskin Pearls,** made up in ropes 16 inches long, graduated. The pearls are of delicate cream tint, with sheen of the genuine Oriental pearl, including artificial diamond and pearl cluster clasp. They are as fine as any sold elsewhere at Fifteen Dollars. As a Xmas Gift to you, special, **$5.00**

OTHERS UP, TO $300.00

Send Postal Order, and if not pleased return jewelry immediately and money will be refunded.

1911 Catalogue of Unusual Jewelry, containing numerous suggestions, illustrated, of jewelry appropriate for Xmas Gifts, sent for 10c postage.

Address Mail Order Offices

23-C East 20th Street, New York

Frederics

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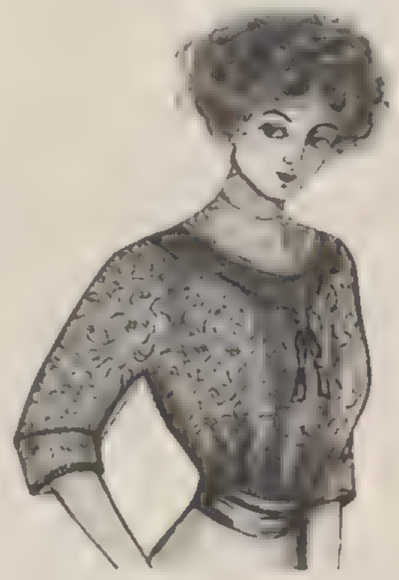
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1 West 34th Street, opposite
Waldorf-Astoria
New York City

Annette

66 West 38th Street, New York

Telephone Murray Hill 5705

Prepared to show advanced Winter styles in street and evening gowns and waists. Exclusive models, "Special."



Special, $6.76

Above sketch made of chiffon cloth, lined in Persian—with lace yoke—black velvet trimming and satin tie—all colors.

Evening Gowns	$22.50 Upwards
Serge Gowns	$18.75 Upwards
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Special Christmas Suggestions

Lingerie Waists	$3.00 Upwards
Chiffon Waists	$6.75 Upwards
Beaded Jumpers	$8.75 Upwards

Ideal Gift for Baby



The Stuart "Cozikid"

A new garment that protects baby from curls to toes when traveling. Fine for the auto, the go-cart or outdoor sleeping. Made of double thickness eiderdown—very warm and comfy—and beautiful too. Bound with pink, blue or white ribbon. A fine gift for Christmas—or any time. **$6.20** Postage or express prepaid.

New Catalog Ready
52 pages—300 illustrations
Includes "Every Baby Need" from three hours to three years. Write for it now. Mention Vogue. Enclose stamp.

COMPLETE OUTFITS PREPARED

Stuart Baby Shop

21-23 West Thirty-fourth St.
Directly opposite Forsythe's.
New York City

Let Vogue do your Christmas shopping. See page Sixteen.

ITALIAN CRAPO LINENS

TRADE MARK REGISTERED

For Christmas Gifts Crapo Italian Linen

In view of the enormous amount of machine made linens constantly sold as being hand-made, it cannot be emphasized too strongly that Crapo Italian Linen is made entirely by hand, by the most skilled workers in Italy. More than this, Crapo Linen is bleached by the sun and never comes in contact with acid bleaches of any sort.

Crapo Linen is an undefiled product, cherished by every woman who scorns imitations and loves genuine, beautiful things. Many of our critical patrons state that this linen is the most exquisite product of its kind on the market. To this we add our unreserved statement that it is the most durable.

Many charming Christmas gifts can be selected from the regular Crapo stock, such as medallions, hand bags, baby pillows, laundry bags, card cases, baby bonnets, work bags, tea cozies, doylies, center pieces, boudoir pillows, embroidered candle-shades, etc.

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Six Towels in a Box

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13 x 16	$2.50
14 x 18	2.75
15 x 26	3.50

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13 x 13	$2.25
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13 x 19	2.75
18 x 23	3.75
16 x 21	6.00

HAND-SCALLOPED.

13 x 19	$3.00
17 x 19	4.50
17 x 19	6.00

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Two Towels in a Box

HAND-TIED—MACRAME-FRINGE.

$1.50 to $20.00.

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$2.00, $3.00 and $4.00.

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$2.00, $3.00 and $4.00.

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For Mail Orders or Catalogue, address Dept. A.

The John M. Crapo Linen Store, *Sole Importers*

Established 1800

Crapo Building, 431 Fifth Avenue, New York

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Julia Marlowe says of

CRÉME NEROL

It is gratifying to me to recommend *Créme Nerol* as a most agreeable *cleanser* and *food* for the skin, and to *endorse without reserve* Mr. Pullen's method of facial treatment.—*Julia Marlowe.*



Créme Nerol SOFTENS, WHITENS, REFINES and BEAUTIFIES the most sallow, rough or impaired complexion.

Its TONIC effect upon the relaxed facial muscles and the attendant flabby condition (The CAUSE of all lines and wrinkles) is most pronounced. It most positively will not promote the growth of hair on the face.

Purity, Freshness and *Efficacy* are the three essentials in all facial creams. For this reason *Créme Nerol* is *not* made to sell in drug and department stores. Each and every order is filled with delightful, *freshly* made cream and mailed direct to the user. Not a drop of preservative is used in the making of this wonderfully efficacious cream, because *Créme Nerol* is *always* fresh. A preservative is not necessary. *Créme Nerol* will do for *you* what it has done for others. Among its prominent users are *Margaret Anglin, Minnie Maddern Fiske, Maxine Elliott, Billie Burke, Mabel Taliaferro, Julia Opp, Luisa Tetrazzini, Geraldine Farrar, Bernice De Pasquale, Frances Starr, Virginia Harned.*

Freshly made and *mailed* to any address on receipt of price, $1.00 per jar.

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Herrmann's Improved Permanent Hair Wave

Imparts to the straightest hair a perfectly natural permanent wave of great beauty that cannot be distinguished from naturally wavy hair. Does away with the injurious curling iron and bothersome patent devices. The only artificial method that produces a natural permanent wave—unaffected by weather conditions. Herrmann's Waved Hair becomes more curly in rain, dampness or sea air. Adds Charm to Every Face.

NO MORE NIGHTLY HAIR CURLERS
Fee to wave head all around **$30.**
Front only - **$20.**
Only one treatment necessary—time three to four hours—no further trouble
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A MOST ACCEPTABLE CHRISTMAS GIFT. For ladies' own use. Any lady may wave her own hair permanently with this outfit. Cannot burn or cause the hair to break.

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And Cuticura Ointment. These pure, sweet and gentle emollients prevent and dispel winter rashes, chappings, irritations, redness and roughness. No others have done so much to prevent minor skin troubles of infants and children from becoming lifelong afflictions.

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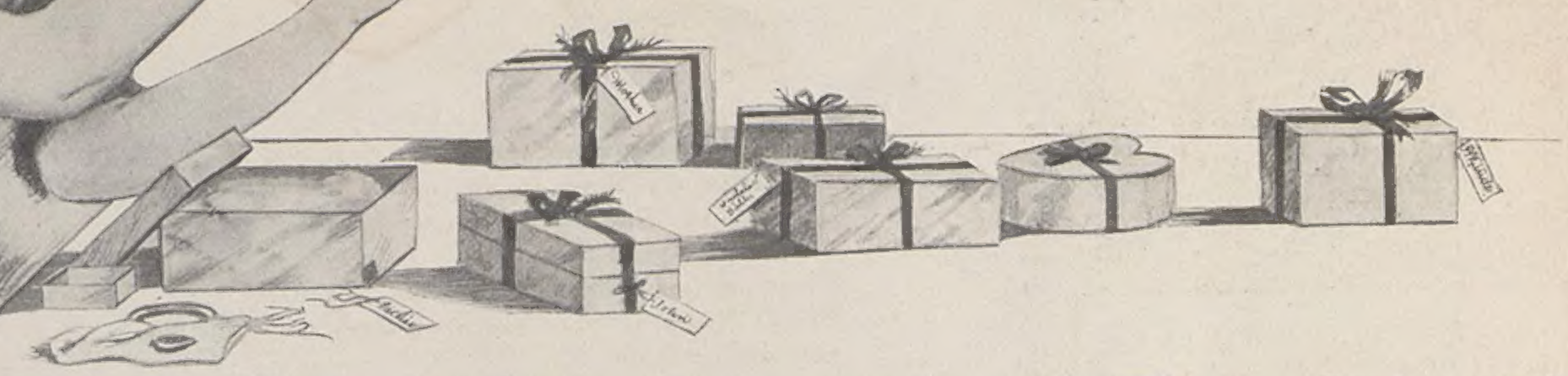
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Before you make up your Christmas list, send coupon below, or write us a letter or postal, for our free booklet, showing the latest, most appropriate designs. You will find pieces and prices to suit every gift purpose.

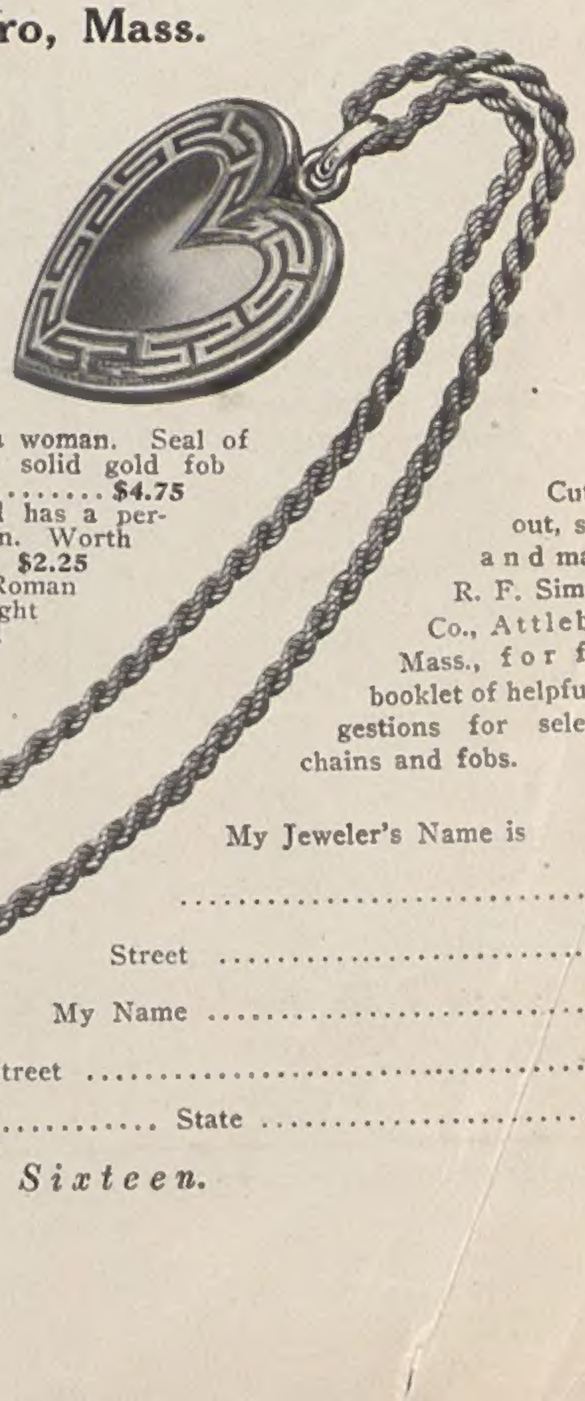
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Price of locket and chain..... **$8.00**

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A useful dainty gift. Top is engraved on both sides but prongs shaped to prevent slipping. Chain is 12 inches long. Made of smooth fine links. Price only..... **$1.25**

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V

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My Name .....

Street .....

City ..... State .....

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THIS is one of the newest importations showing the tinsel lace and the colored bead work so much in vogue at present.

THE coat of canary Cashmere De Soie is held in at the bottom with very elaborate embroidery of the same tones.

BERGDORF & GOODMAN CO.

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